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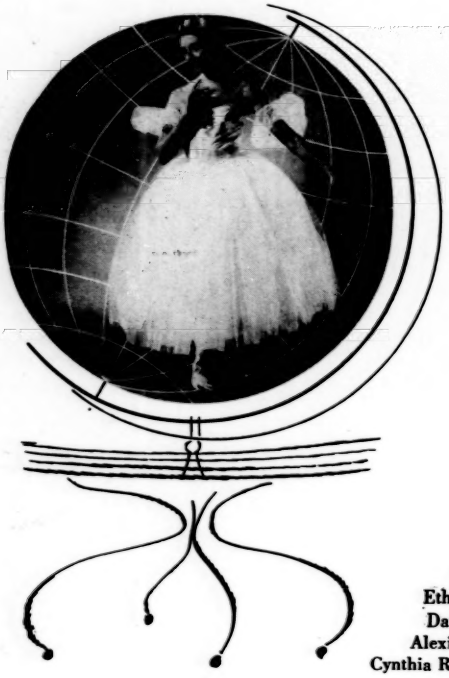

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George Skibine • Mia Slavenska • Zachary Solov • Michael Somes
Edwin Strawbridge • Marina Svetlova • Maria Tallchief • Marjorie Tallchief
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News of Dance and Dancers.....

Extra!

The most surprising dance news in a long, long while is the April 9th announcement by the Soviet Embassy in Paris that the **Bolshoi Theatre Ballet** of Moscow will appear in Paris for four weeks starting June 28th. United Press received a cabled report that French Impresario **Andre Eskstein** is bringing the company of 60 dancers, and possibly the Bolshoi Orchestra, to the grandiose Paris Opera House, where they will appear in Tchaikovsky's "Swan Lake" and Prokofiev's "Romeo and Juliet". The only publications which had mentioned the bomb-shell news at the time we went to press were the N. Y. Times, with a 4-line note, and Variety.

The Bolshoi Co., never before seen outside the Soviet Union, is scheduled to be headed by **Ulanova, Plessitzkaya, Semyenova** and **Gabrilov.** There is a possibility that a season in London will follow.

N. Y. C. Ballet . . .

Before their departure for Europe N.Y.C. Ballet has a very heavy schedule that includes a six week spring season, starting May 5th; followed by a two-day appearance in Red Rocks, Colo., en route to 4 weeks at the Greek Theatre in Los Angeles. Then come two weeks in San Francisco before the return to N. Y. and departure for Milan on the 7th of Sept. Genoa, Rome, Naples, Switzerland, West Germany, Belgium and Paris follow. The company will be back at home base in time for a Christmas Eve opening of a full-length Balanchine production of "The Nutcracker".

The spring N. Y. season brings three new ballets and one revival — **Lew Christensen's** "Filling Station", to the music of Virgil Thomson, created for Ballet Caravan in 1938, will be seen again on May 12. The **Jerome Robbins'** version of "Afternoon of a Faun" with the Debussy music will be premiered on May 14th. "The Filly" a new ballet by **Todd Bolender** with music by John Colman and scenery and costumes by Peter Larkin (who staged "Streetcar Named Desire"), will be seen on May 19th, after a preview attended by racing and sports writers. And on May 26th another new Robbins' work, "Fanfare", to the music of Benjamin Britten's "Young People's Guide to the Orchestra" makes its appearance. In all, a very eventful season.

Balanchine rejoins the company in May after completing the staging of "Baisée de la Fée" and "Symphony in C" for La Scala.

Encore Martha Graham . . .

Not only have **Martha Graham and Co.** appeared in the B. de Rothschild Foundation "American Dance" fortnight, but now, at last, we shall also have an all-Graham season of 7 performances starting May 18th. Besides a new work to the music of William Schuman the repertoire will include "Herodiade", "Errand into the Maze", "Deaths and Entrances", "Dark Meadow", "Diversion of Angels", as well as "Letter to the World" and other compositions presented in the earlier season. Simon Sadoff is Musical Director.

International Exchange . . .

The dance will be coming and going overseas during these next months, what with **Ballet Theatre** scheduled to leave for an 8 month tour of Europe on May 1st, **N. Y. C. Ballet** to have its 2nd European tour from early Sept. through November, while **Sadler's Wells** visits with us.

Sadler's Wells . . .

Sadler's Wells, appearing at the Metropolitan Opera House for 4 wks., starting Sept. 13, before its national tour, will open with a revised, full-length "Swan Lake". Also in the repertoire are Ashton's "Sylvia", "Giselle" with new James Bailey costumes and scenery, "Homage" (Ashton's coronation ballet which will be premiered in London in June), "Daphnis and Chloe", "Don Juan", John Cranko's "The Shadow", "Checkmate" and "Les Patineurs". Leading dancers will be **Margot Fonteyn, Violetta Elvin, Beryl Gray, Nadia Nerina, Rowena Jackson, Michael Somes, John Field, Alexander Grant, John Hart, Alexis Rassine** and **Brian Shaw. Moira Shearer** will not appear on this tour.

Tragedy . . .

Louis Yudkin, stage manager of Covent Garden Opera House and of Sadler's Wells since 1946, was killed in a plane accident at the end of March. He was on his way to Bulawayo in Africa to advise on the building and equipment of a new stage for the Centenary Exhibition to be held there this summer at which the Sadler's Wells Theatre Ballet will dance. Yudkin was also manager of the two Sadler's Wells American tours. He leaves a widow and daughter.

Ear to the Ground . . .

No details yet, just the announcement that **Igor Schwezoff**, teacher and choreographer, is organizing a new ballet company to be called Ballet Concerts.

A **Peter Basch** dance photo exhibit opened at the Kamin Dance Bookshop on April 23rd — to continue through May.

Dancers who wish to participate in the annual **Dance Auditions** for the YM-YWHA's Audition Winners Concert on June 2 should write at once to Dr. Wm. Kolodney, Educational Director of the "Y", summarizing their dance background . . . **Lincoln Kirstein**, dance impresario, was scheduled to speak at the N. Y. Public Library on April 21st. His subject — libraries, how they can help those interested in the dance, and, specifically, the "use of a library by a ballet director" . . .

Senia Solomonoff moves his dance shop to a new location — 1389 Avenue of the Americas, just off 57th St. — and announces several special services for dancers. They are welcome to make appointments, receive calls or just sit and read in "the green room".

Juana leaves for a European tour late May . . . **Trudy Goth** Italy-bound . . . **The Ballet Theatre** (the "The" is once more official) rehearsed "Aleko" during their three-day Easter "rest" in Chicago, using a film made during an earlier performance to help reconstruct the **Massine** ballet. Massine will personally supervise when the company gets to Paris.

Marina Svetlova who, with her company, is doing 20 concerts in Israel (see photo on pg. 24), followed by 8 in Greece, is also doing some fancy flying back and forth from Rome where **Dimitri Romanoff** is staging "Ballerina and the Bandit" and "Eine Kleine Nacht Musik" with her in the leading roles.

The **Canadian National Ballet Company** and the **Lester Horton Co.** will be among those appearing at Jacob's Pillow this summer.

Dolin & Co. in Canada . . .

The **London Festival Ballet** has finally made its arrangements, and definitely will appear at the Montreal Music Festival from June 4th thru 6th. The company of 60 dancers, which sails from Liverpool on May 26th, is headed by **Anton Dolin**, who is also Artistic Director, **Natalie Leslie-Krassovska, Sonia Arova, Belinda Wright, John Gilpin** and **Oleg Briansky.** From the 8th to 13th they will appear in Toronto; on the 15th in Hamilton, Ontario; 16th and 17th in Ottawa and 18th and 19th in Quebec. On the 20th they leave for London, to open a ten-week season at Festival Hall starting June 28th.

Haiti with Pearl Primus?

20 fortunate students will be accepted for a very unusual ten-week summer session. Time and place: Haiti from June 22 to end of August, and the purpose is to study the native dance with dancers "from the hills". **Pearl Primus** heads the expedition — which will have comfortable quarters in a Port au Prince mansion — and will teach, interpret, and analyse the dance material observed. The project is in the way of a memorial to **Barbara Strong**, American dance student who went to Haiti 2 years ago, started to organize a school for American dancers there, but was burned to death last Christmas before the plans materialized. The cost of the round trip (by plane or boat) and all living and tuition expenses is $500.00 for the entire ten weeks. Pearl Primus, 17 West 24th St., N. Y. C. has application blanks.

Canadian Festival . . .

Margaret Lloyd, dance critic on the Christian Science Monitor, was the 1953 adjudicator for the 5th Canadian Ballet Festival, which is to be held in Ottawa the week of April 27th. Her job was to fly from Canadian coast to coast, see companies at work, and report to the jury, who decided which ballet companies would represent their provinces. Those chosen were: Vancouver: a composite of several local companies to present works of **Mary McBierney, Heino Heiden** and **Linard Gibson**; Ottawa: The **Ottawa Classical Ballet** and the **Ottawa Ballet**; Toronto: The **Willy Blok Hanson Dance Group** and the **Janet Baldwin Ballet**; Montreal: The **Elizabeth Leese** Ballet and **Francoise Sullivan's** Dance Group; Halifax: The **Halifax Theatre Ballet**.

Would it Were Not Dep't . . .

A 30 minute British film of "Giselle" has just appeared in American movie houses as a short and we would happily support such a large scale viewing of one of our favorite ballets if we could, especially when it boasts **Markova** at her best in the title role. But the uninspired postured partnering of **Anton Dolin**, the insipid (in this chopped up version at least) corps of the Festival Ballet, the horrid sets, bad lighting and merciless cutting of the ballet weigh the balance deep in the negative.

Matters of Note: . . .

Do you think a **National Fine Arts Commission** which would support cultural programs is a good idea? And a National War Memorial Theatre and Opera House in Washington, D. C.? A great many people, including **Helen Hayes, Harry Truman**, Musical Courrier and **DANCE** Magazine, are wholeheartedly in support of such a national art-minded program. All of them have written to **Congressman Charles R. Howell**, N. J., House of Representatives, to pledge their support for the bill advocating such measures which he introduced last January. If you're for it, drop a note or card to the Congressman.

The New York City Center of Music and Drama, of which **Newbold Morris** is the Board of Directors Chairman, and **Lincoln Kirsten** Managing Director, is making its first drive for general public support in its ten years of existence. In spite of its civic sounding name and obligations, the Center has never received financial subsidy from either the government or N. Y. C. Your welcome contributions, large or small should be addressed to the City Center of Music and Drama, 131 W. 55 St., N.Y.C.

New England Festival . . .

Alwin Nicolais of the Henry St. Settlement has been engaged as choreographer for the dance pantomimes in "The Devil and Daniel Webster." The opera is to be performed nightly from July 18th through the month of August at what is hoped will be the first of many festivals at Sturbridge Village, Mass. The plan is to create a center of the arts in historic New England similar to the summer festivals staged at Central City, Colorado.

Know thy neighbor . . .

India-America Culture Week at New India House was held April 6-11, the programs covering the fields of Indian philosophy, literature, art, dance and music, with distinguished guests serving on the panels and demonstrating. The dance evening on April 8 was a particularly enjoyable lecture and demonstration by **Sita Poovaiah**, visiting professor of Indian dancing, who was introduced by **Martha Graham**. After the demonstration questions were directed to a panel of Miss Poovaiah, Martha Graham and **Antony Tudor.**

Conventions . . .

Activity in the dance associations reaches a high pitch as each prepares for the big summer meetings (see p. 9) . . .

On April 4th and 5th the Executive Board of the American Society, gathering from all parts of the country, met to complete plans for their Diamond Jubilee Convention (75th) . . . The monthly one-day convention of the D. M. of Wisconsin was held on Sunday, Mar. 22 in Milwaukee . . . a High Tea for members and guests was given by the Dance Teachers Club of Boston for their April installation meeting . . . The D. M. of California had **Mary Ellen Moylan** as guest teacher at their March meeting. **Glenn Shipley** taught tap,

News Notes . . .

The **Gertrude Lawrence** Memorial exhibit, "A Star Danced", now being held at the Museum of the City of New York, is continuing until August 30th by popular demand . . . The Dance Notation Bureau has requested that hereafter the Laban system of dance notation be referred to exclusively as **Labanotation** . . . On April 13, Alfred A. Knopf and the Kamin Dance Bookshop held a reception for **Anatole Chujoy** and **Winthrop Palmer** on the occasion of the publication of "The New York City Ballet" (Chujoy) and the "Dance News Annual" (edited by Chujoy and Palmer). The first copy of "The New York City Ballet" was presented to Mayor Impellitteri by Mr. Chujoy at City Hall, also on April 13 . . . **Danny Daniels** will be soloist with the New Orleans Symphony Orchestra in 5 performances of Morton Gould's "Tap Dance Concerto" the last week in July . . . **May Gadd** directed the 27th Annual Spring Festival of the Country Dance Society of America.

In Schools . . .

The fiftieth anniversary of **Barnard College's** Greek Games, this year dedicated to Athena, Goddess of Wisdom, is scheduled for April 18th at 3:00 p.m. Lyrics, music, choreography, costumes and chariot decorations are all executed by the students and selected on a competitive basis.

At the **Boston Conservatory of Music**, rehearsals are under way for the "Spring Festival of Dance" which will consist of three dance programs under the direction of **Jan Veen**, including "Le Bourgeois Gentilhomme", first given last spring.

The **Dance Theatre Production Group** in Washington, D. C., under the direction of **Erika Thimey** started a series of children's programs performed by adults last January. Their most recent was April 19th at the Washington-Lee High School, sponsored by the Arlington County PTA Council.

The **Ballet Russe Academy**, whose policy it is to fashion recitals after professional companies, giving complete ballets to the great ballet music, will hold its Third Annual Cleveland Spring Recital on June 7th. Ballets in rehearsal include, "Cinderella", and "Caprice Espagnol".

A company of 30 pupils of Fred Danieli's **American Ballet Academy** appear at the Papermill Playhouse in Milburn, N. J., on Apr. 12 & 19 featuring excerpts from classical ballets and original works.

The **Silvermine Guild of Artists** presents the first "Children's Art Festival" from April 26-May 13th in Norwalk, Conn.

(continued on page 69)

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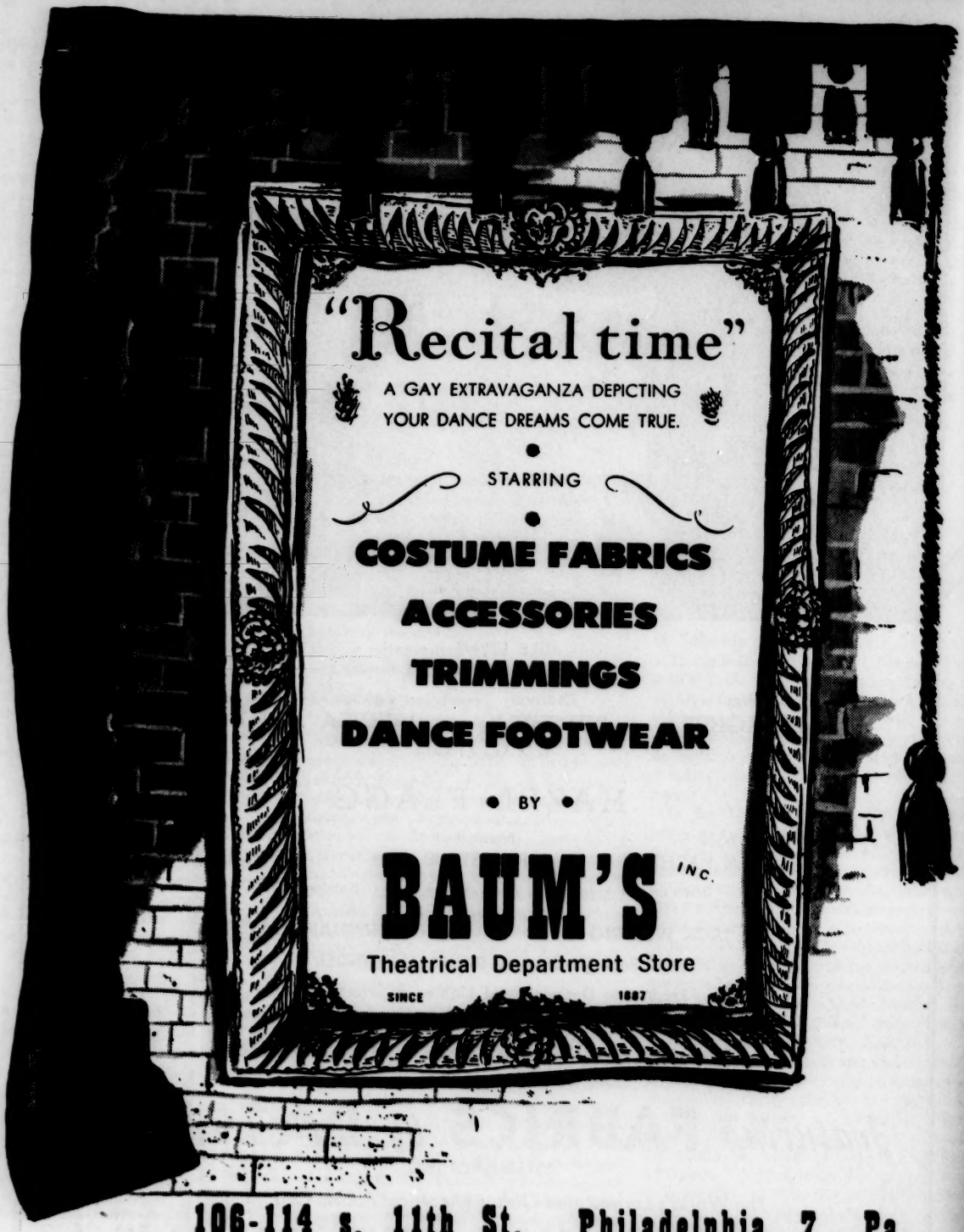

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May Calendar of Events N.Y.C.

May 4 **Matteo Vittucci**
Carnegie Recital Hall; 8:30 p.m.

May 4 **Jean Erdman's Production Workshop**
Henry Street Playhouse; 8:30 p.m.

May 4, 11, 18 **D. D. Livingston Films: "The World Dances"**
Cooper Union; 7:30 & 8:30 p.m.

May 5 thru June 14 **N.Y.C. Ballet Spring Season**
City Center

May 7 & 8 **"A Demonstration in Dance" Doris Humphrey & Antony Tudor, speakers**
Julliard Sch. of Music; 8:30 p.m.

May 10 **Merry-Go-Rounders**
92nd St. YM-YWHA; 3:30 p.m.

May 10 **Doris Hering, guest speaker New York Ballet Club**
Theatre Studio of the Dance; 3:00 p.m.

May 11 & 12 **Avant Garde Films by Maya Deren & Willard Maas**
Theatre De Lys; 7:00, 8:45, 10:30 p.m.

May 16 **Kathrine Litz**
92nd St. YM-YWHA; 8:40 p.m.

May 17 **Walter Terry interview:** to be announced
92nd St. YM-YWHA; 2:40 p.m.

May 18 thru 25 **Martha Graham & Co.**
Theatre to be announced

May 23 **Alwin Nikolais Modern Dance Group**
Henry St. Playhouse; 8:40 p.m.

May 24 **Alwin Nikolais Modern Dance Group**
Henry St. Playhouse; 3:00 p.m.

May 24 **YM-YWHA's Children's Dance School Demonstration**
92nd St. YM-YWHA; 2:40 p.m.

May 25 **Alwin Nikolais Modern Dance Group**
Henry St. Playhouse; 8:40 p.m.

May 31 **Tao Strong & Co.**
92nd St. YM-YWHA; 8:40 p.m.

Thru May **Exhibition of Dance Photos by Peter Basch**
Kamin Dance Bookshop Gallery

Marie Jeanne, American ballerina who has danced with Ballet Caravan, Col. de Basil's Ballet Russe, Ballet Society and the Marquis de Cuevas' Grand Ballet, joins the N.Y.C. Ballet for its Spring season, starting May 5th. The photograph is one from the recently published book of Walter E. Owen photos called "Ballerinas of the New York City Ballet".

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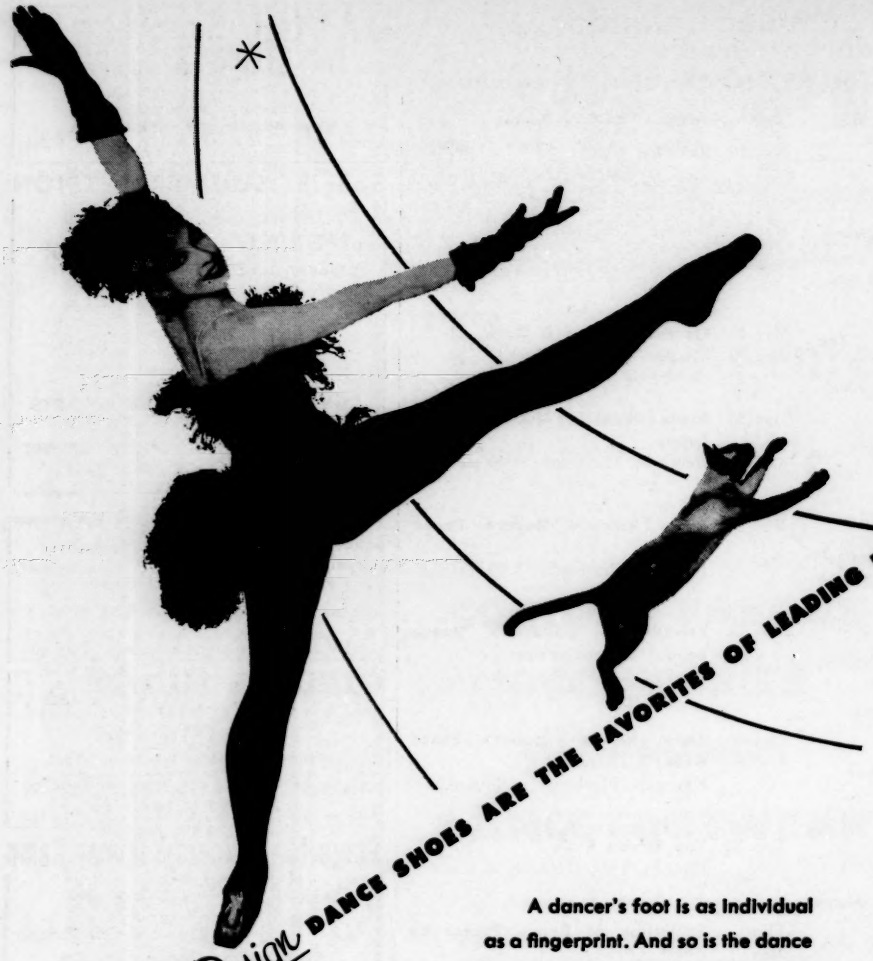

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The 1953 Summer Calendar

Normal Schools and Conventions of Dance Teachers' Organizations

American Society of Dance Teachers
7th Annual Conference, August 9-14
Hotel Astor, New York City

Chicago National Association of Dancing Masters
Normal School, August 3-15
Convention, August 16-22
Hotel Sherman, Chicago

Dance Educators of America
9th Annual Training School, July 9-24
21st Annual Convention, July 19-24
Park Sheraton Hotel, New York City

Dance Masters of America
West Coast Convention in cooperation with Associated Dance Teachers of Southern California, and Dance Masters of California; June through July 2
Hotel Sir Francis Drake, San Francisco
East Coast Normal School, July 27-31 & East Coast Convention, August 2-7
Hotel Roosevelt, New York City

Dance Teachers' Club of Boston
11th Annual Training School, August 24-28
30th Annual Convention, September 8-12
Hotel Somerset, Boston

National Association of Dance and Affiliated Artists
7 Conservatoires
July 4-10 Biltmore Hotel, Los Angeles
July 12-17 Hotel Shamrock, Houston
July 19-25 Hotel Sheraton, Chicago
July 26-31 Sheraton-Cadillac, Detroit
August 2-8 Park Sheraton, New York
August 9-15 Hotel Somerset, Boston
August 16-22 Roosevelt Hotel, New York

The National Ballet Guild of Canada
3rd Annual Summer School, June 22-Aug. 1, Toronto

The Texas Association Teachers of Dancing
5th Annual Normal School, June 22-26
Baker Hotel, Mineral Wells

Colleges and Festivals

Black Mountain College
Summer Session in Dance: Merce Cunningham, July 12-August 22
Black Mountain, N. C.

Colorado College
Summer School of the Dance: Hanya Holm, June 15-August 7
Dance & Drama Evening, July 31
Colorado Springs, Colo.

Connecticut College of the Dance
6th Season: Star Faculty
July 13, August 23
Festival Dates not yet announced
New London, Conn.

Jacob's Pillow Dance Festival
12th season
6 week graduate course, July 6
9 week undergraduate course, July 6
Week-end festival performances
Lee, Mass.

Summer Camps and Schools

Bar Harbor Summer Dance School
Bar Harbor, Maine

Kathleen Hinni Creative Arts Camp
July 2-August 26
Martha's Vineyard, Mass.

Indian Hill Music Workshop
Dance Director: Eve Gentry
Last week in July for 8 weeks
Stockbridge, Mass.

Barbara Mettler Studio
Intensive summer course in creative dance
June 15-27
Meredith, N.H.

Miriam Marmein Summer Dance Theatre School
Mid-June to mid-September
Manomet, Mass.

National Music Camp
Interlochen, Mich.

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The ladies in Agnes de Mille's "Three Virgins and a Devil" as they appeared on Omnibus' March 22nd program were Janet Reed, Lucia Chase and Agnes de Mille. Stanley Simmons, above, was the Young Man and Yurek Lazowsky, the Devil.

looking at Television

with Ann Barzel

• Holidays are celebrated with dancing on television. Usually an elementary symbolism suffices to mark the day. St. Patrick's Day was the cue for Irish jigs — for the most part ordinary tap dances to Irish tunes. Easter, with its wealth of historic background and ceremonial pageantry, on television became a procession of bunnies and of chic maidens popping out of hat-boxes.

The bunnies were either comedy dancers lumbering around in over-stuffed fur overalls or cutie-pies stripped down to sequin leotards, with a bit of tail and long ears for clearer identification.

A dozen production numbers featured dancers in turn-of-the-century finery strolling to the tune of "Easter Parade." Two programs in search of originality came up with tramps among the top-hatted toffs.

The best handling of the trite idea was on the Fred Waring Show (NBC April 6) where choreographers Nadine Gae and Marc Breaux did a remarkable job of keeping the singers moving well. Just to keep them moving is in itself a task, as singers are invariably blessed with two left feet. Gae and Breaux kept the scenes shifting with a constant line of visually interesting "business" that did not at all impair the vocal effects of Waring's warblers, who all the while sang of "The Easter Parade" and of "An Old-Fashioned Walk." The dandies and be-ruffled dolls gave way at one point to a quartet of tramps — including Gae and Breaux — in a clever song and dance number. The freshness of the dance made up for any staleness in the situation.

June Taylor, dance director for the Gleason Show (CBS Saturdays) also came up with a couple of tramps. In a sunny square lovelies in mink stoles got out of the way when two hobos began their uncouth tumbling. Sixteen June Taylor dancers in leotards and bunny ears obliged with a precision number as the show's opener. Miss Taylor, though definitely not avant garde, may be deemed a progressive director. She leans on the chorus style of yesteryear, including "ripples" and unison kicks. But she also introduces smidges of ballet and commercial modern. One of her most dependable employees is ex-Ballet Theatre dancer Peter Gladke. He is ever on hand for feature bits or to help lift the guest dancer or to dance in the ensemble. He even takes part in skits. On April 6 he was the brave boy who led in a cow for the comedian's barbecue pit gag.

Boris Runanine is a similar man-of-all-work on the Show of Shows.

It's always interesting to see dancers doing various chores. Besides leading in cows they are likely to do anything on TV from directing the whole show to being sung to. The latter is harder than it sounds. The idea is to look human, not like a prop. On the other hand one must not simper or grimace or otherwise take attention from that more important person, the tenor. Miriam DeMar of the Show of Shows dance troupe managed to be properly simple yet interested as the object of Bill Hayes' songs on several shows.

Nanon Millis looked entranced as James Melton sang to her on the Voice of Firestone on March 16. That was the extent of her work on this program. Though she did her chore well it was poor planning to keep such an excellent dancer smiling at the tenor while a vastly inferior girl did a toe dance on a drum, and another pair slithered through a mediocre "Blue Tango" on the same show.

Miss Millis, who gets more important assignments in Tony Charmoli's dances on Your Hit Parade (NBC-Saturdays), is a disappointment in view of the promise she showed in her training years. She has become a stereotype of Broadway vivacity. It's nice to be radiant, but a perpetually bubbling verve loses its point. Except for an occasional extension there is not enough to indicate the exceptional dance talent

that may still be hers. It is not a lack of choreographic material as much as the dancer's exploitation of what she thinks is her personality and a very superficial attitude to the dance.

Miss Millis appeared at her best this month in Charmoli's "In the Still of the Night" (Your Hit Parade, April 4), a sort of 'night life of the gods' production among crumbling columns of ancient Greece. We came in too late to hear the billing, but it looked like Marian Saunders of the Cabot trio dancing exquisitely in the foreground.

Talking of child prodigies, there is Mary Ellen Terry, once an amazing ballet baby with the aplomb of a Russian ballerina, and pride of the Swoboda-Yurieva studio. Until just a few weeks ago she was a poised young star on the bi-weekly Scott Music Hall (NBC-Wednesdays). The few times we saw her she did demi-character work, using a vocabulary of large movements in dramatic situations. She seems to prefer the half point and soft slippers to the rigors of toe work. On the March 11 show she was a lively hag, revived by the magic of a medicine-show product.

A number of dancers have been doing some talking on TV. On April 5 Lili Palmer discussed Nijinski with Robert Helpmann. Miss Palmer retold the old ones about that extra bone in Nijinski's foot as the secret of his elevation, and about the fresh rose petals that were sewn onto his Spectre de la Rose costume for each performance. Mr. Helpmann was polite and did not contradict. He wore practice clothes — the better to demonstrate an entrechat when asked about it (a couple of entrechats-six were all). There were the usual bated-breath references to the "dedicated" life of the ballet dancer. In well-modulated tones Mr. Helpmann confessed to having outlived his days in ballet and having prepared himself for the softer life of the dramatic stage by taking speech lessons.

Another voice on TV was the rather nasal twang of Nora Kaye who appeared on This Is Show Business (NBC — April 4) no doubt as a pin-money lark. The phony problem posed was, "Is there a jinx in show business." This was tied up with the bad luck of Miss Kaye's job in "Two's Company". The panelists used this, like all problems, as the cue for the anecdotes they had prepared. Meticulously groomed Miss Kaye in tutu and ballerina tiara looked slightly ill-at-ease during the non-sequitor discussion. Her contribution to the entertainment of the customers was a classical dance. There were some nice combinations and obviously favorite steps in no particular order or style but Miss Kaye is a strong dancer and she executed all her steps well.

A very literate talk on Spanish dance was given by Jose Greco on station WBEM on April 9. He gracefully skirted interviewer Carmelita Pope's naive questions and was very articulate on the subject of personal quality versus technique in Spanish dancing.

Greco was on the Kukla Fran and Ollie show on April 5 (NBC). His relaxed clever ad libbing with Dragon Ollie was much too brief. He also contributed the castanet accompaniment for a Jota by Ollie and Witch Beulah.

Television's leading balletomanes, the Kuklapolitans, MC'd the Show of Shows on March 21. Mme. Oglepuss donned a tutu to be in character when announcing the big ballet of the evening, which was built around guest star Maria Tallchief. Miss Tallchief was partnered by Robert Lindgren and Wallace Siebert and backed by a group of ten excellent dancers, many from the New York City Ballet. They did a quasi-Spanish classical number — (tutus and toe shoes and a rose behind the ear) designed to show the ballerina's clean technique. The agreeable unhurried dancing suggested one of television dancing's greatest faults, the excessive vehemence of performers under the delusion that great fury means projection.

On March 30 Omnibus (CBS-Sundays) aired another complete ballet, Ballet Theatre's "Three Virgins and a Devil" with Agnes DeMille, Lucia Chase, Janet Reed and Yurek Lazowski. For the chaste television audience the three virgins became three maidens, but everything else was the same.

Dance teachers all over the country present their pupils on their local TV shows. They must be green with envy when they see the Phil Jones kiddies on a network program, Ed Sullivan's Toast of the Town (CBS-Sundays). What's he got that they haven't?

Toast of the Town had a fine dance team on April 5 — Francois and Gisela Szonyi. They first went on the air three years ago when they were a couple of terrific if naive acrobats from Hungary. We recall their wide-eyed astonishment when asked to show a different dance when slated for a return engagement after their first American job in Chicago's Empire Room. They didn't understand. One put everything one did well into The Dance that was one's livelihood and stock in trade.

The Szonyis are now more sophisticated. They are now not only terrific acrobats but good dancers to boot. They are sparing with the tricks — scatter them over a considerable repertoire — and add polished dancing between the tours de force.

The most deplorable part of viewing television is the inexorably fleeting quality of the medium. It flits over the air and off the screen in moments. When you can't be in front of your screen for a performance at just the right time you can just eat your heart out. That happens as regards a great deal with the dancing on the Kate Smith Show which is aired at an hour hardly convenient for any but invalids and housewives. In the eat-your-heart-out department this month are the Black Swan pas de deux of Melissa Hayden and Andre Eglevsky, and the Beatrice Kraft dancers. Some day we hope to be at leisure when Ray Malone dances. He was a favorite when he appeared at midnight last year, but since he has switched to twelve noon he's not for the working girls.

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"The Odyssey of a Young Man", choreographed by Jo Taylor, was presented at the H. S. of Performing Arts' spring performance.

The Season in Review

by Doris Hering

New Dance Group Presentations
First Dance Festival
February 22, March 1
(matinee and evening)
Ziegfeld Theatre

The modern dance world is notoriously lacking in organization. That's because it is made up of individualists — people who have been trained to create for themselves and to whom individuality is often more important than financial security. But this need for individual expression at all costs means tremendous waste, especially where modern choreographers undergo the expensive duplication of maintaining their own companies.

Occasionally there have been cooperative ventures like the New York City Dance Theatre of three years ago, and there has been talk of forming pools of modern dancers from which leading choreographers could draw, much as ballet choreographers draw from a single company. But nothing permanent has emerged.

The New Dance Group, a lively New York City dancing school where many leading modern dancers teach, has finally translated some of the talk into action by selecting a central company from which choreographers like Sophie Maslow, Jane Dudley, and Charles Weidman drew dancers for their group works, and by organizing a three-performance Festival that was intelligently publicized and managed by Peter Lawrence, smoothly presented, and enthusiastically attended.

In choosing works for their first Festival, the Advisory Committee stressed known works by established choreographers. And that is a valid enough way to begin any project that is looking for public support. But in looking over the nine group works and seven solos that made up the Festival, it seems to us that the New Dance Group was far too preoccupied with works whose subject matter was completely clear to the greatest number of people. In working from this premise, they substituted literary intelligibility for kinetic communication. (Or, as Martha Graham has often said, "If you can tell the story of a dance, then it is a literary thing and not dancing".).

The lack of validity of this concept was strongly brought to light in Sophie Maslow's "Snow Queen" (Prokofieff) and Jane Dudley's "Family Portrait" (Kupferman), both of which were so literal that they had little to offer in terms of dance invention.

"Snow Queen" has been considerably amplified since its first performances last summer at the New London Festival. But since Miss Maslow has not approached its tale of the triumph of love over evil with any special viewpoint, no basic style has evolved. And the piece is as shapeless as a bean bag.

Jane Dudley's "Family Portrait" has a viewpoint — a kindly one about the joys and tribulations of raising Junior. And it has the beginning of a style, albeit an illustratively pantomimic one. But its group passages merely bide time.

The least "intelligible" works in terms of story were Jane Dudley's group work, "Sonata" (Bela Bartok) and Ronne Aul's solo, "Movement Dance" (Sam Raphling). These two works relied on the deeper intelligibility of communicating directly through movement (or metakinesis, as it is sometimes called). Miss Dudley's work (stunningly recostumed in shaded red chiffon and velvet by Ann Hill Johnstone) was a remarkably successful attempt to translate her own tensile muscularity onto the bodies of her dancers and to get them to dance emotionally, rather than narratively.

Miss Dudley, herself, danced with new clarity of style and intent. And she moved deeply. Not in the tortured way she has sometimes used, but with a sense of harmony — the head high, the arms serene, the back and center kneading and moulding each phrase.

When he first performed it a season or two ago, Ronne Aul's "Movement Dance" was a technical endurance contest. But the dance has changed — or rather, Mr. Aul has changed. Now he is in complete command of his dance. And a delightful one it is, with its playful articulations of head and arms, its abrupt changes of direction, its forthright conquest of space, and the youthfulness of its inspiration.

It is not the New Dance Group's intent to limit its productions to members of its own organization. And so it invited two "outsiders" for this Festival. They were Charles Weidman and Daniel Nagrin. Both made welcome contributions.

Mr. Weidman's group work, "Fables For Our Time" (with Freda Miller's everfresh score) is simple to the point of being naive. It consists of a series of pantomime episodes that illustrate four of Thurber's wise little human-animal stories narrated in crisp, sophisticated fashion by Jack Ferris. What makes the "Fables" memorable is, of course, Mr. Weidman's personal contribution. Who can resist the airy grace of his hands as he plays at being a chipmunk arranging acorns? Who can keep from laughing at the reluctant sag of his body and the gently distasteful expression on his face as he is led by his little chipmunk wife (the inimitable Betty Osgood) into the bright sunlight — or his plopping, bow-legged gait as the old reprobate of an owl? Comedians of Mr. Weidman's grace and delicacy are indeed rare. Mr. Weidman was supported by a hand-picked company led by Beatrice Seckler, Betty Osgood, and Mary Anthony.

Daniel Nagrin performed two of his own solos, and, for one performance, took over Ronne Aul's role in Sophie Maslow's "The Village I Knew". Mr. Nagrin's dancing is a bit on the flashy side, but fascinating nonetheless. In both his works, the rebellious "Spanish Dance" (Genevieve Pitot) and the ironic gangster study called "Strange Hero" (Stan Kenton, Pete Rugulo), there were spurts of quick, taut movement — a turn of the head, a sudden drop to the ground, a whirring turn, a flick of the hand. Yet, underneath, one could sense a smooth, rhythmically secure dancer who uses changes in dynamics with a sure sense of their dramatic value.

Other soloists interspersed (and it was a pleasant change of pace) among the group works were Hadassah and Eve Gentry. Hadassah was seen in her warmly human Hindu dance-with-narration called "Fable" and her deeply sincere, but on this occasion not too securely danced, "Shuvi Nafshi". Eve Gentry contributed her neatly constructed study of an apelike street derelict called "Tenant of the Street" (John Colman) and a new work

(*continued on page* 60)

dance magazine

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May, 1953

Rudolf Orthwine, Editor and Publisher
Jean Gordon, Associate Publisher

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On the cover . . .

Delightful husband and wife duo, Bambi Linn and Rod Alexander have given TV dancing a shot in the arm as a result of their current appearances on NBCTV's "Show of Shows". Their beautifully performed numbers, choreographed by Rod Alexander, once again make clear that "commercial" dancing need not be slick to be successful.

On May 4th the team goes to Chicago with Betty Hutton for a two-week engagement, returning for the last two performances of "Show of Shows" this season. Their busy summer schedule includes the N. Y. Riviera beginning June 2nd, and a westward tour of ranking nightclubs. Cover photograph by Peter Basch.

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Controversial "Camino Real" is among the productions Leo Lerman covers as he views dance and its effect on the current Broadway season.

Ballet Choreography . . .

Robert Sabin writes about Anna Sokolow, one of the most original of contemporary choreographers in discussing her approach, her convictions and the methods with which she teaches classes in choreography to ballet dancers.

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prince Igor:

the story of Youskevitch

As fisherman: with a 42½ lb. striped bass caught off the coast of Rhode Island.

by Selma Jeanne Cohen

• Like the Prince who woke the Sleeping Beauty, Igor Youskevitch brings the kiss of life wherever he appears. In a room the sight of his lean, somewhat sardonic face, with its expression of wry amusement radiates that special quality we call by the lacklustre and inadequate word "personality". It inspires an immediate and spontaneous feeling of exhilaration for everyone in his presence.

On the stage the combination of this magical quality with a dancing technique best expressed as "fabulous," creates a unique artist who regularly evokes such praise as "greatest dancer of our times", "greatest male dancer since Nijinsky", "a true *danseur noble* in the classic tradition" and endless accolades, all deserved, which glitter with uninhibited superlatives. Chicago critic Claudia Cassidy, who doesn't dally with words, has written of him "to see Igor Youskevitch dance is an invitation to mass suicide for all other male dancers".

The attraction of Youskevitch's artistry cuts across all age groups and degrees of sophistication. He is understood and enjoyed by the teen-age boy and the business man (both often unpromising as ballet enthusiasts), and also affords the deepest aesthetic gratification to the most demanding connoisseur.

What makes his dancing so remarkable? Edwin Denby has approached the art behind the technique: "The weight of the body and the abundant strength of it are equally clear: and the two aspects blend gracefully in the architectural play of classic sequences. The distribution of energy is intelligent and complex." Why, although he has mastered the finest points of balletic style — gracious and elegant — does he still impress one with all the powers of masculinity — those powers that fail so many men when they attempt the grand manner? Could the man himself help explain?

To ask most dancers about their ideas of performing is frustrating. The reply is so often, "Oh, I can't explain it to you; I just feel it." Not so with Youskevitch. No matter how minutely technical or broadly theoretical the question, he has an answer concrete and to the point. For he is a dancer who has thought long and seriously about his art. Believing that mechanical proficiency alone is inadequate, he has read extensively, analyzed meticulously, alerting his entire being to the details of his profession.

Although he possesses a technique no less than perfect, Russian-born Youskevitch did not begin dancing till he was twenty. Originally, he was an athlete, a member of the Yugoslav Sokol and the winner of numerous prizes, including, in 1930, an all-around championship at a games festival in Prague. A sharp-eyed ballerina, Xenia

maurice seymour

Grunt, who spied him at a sports meet, saw more artistic possibilities in his amazing strength and agility; by making him her partner (after brief intensive training) she introduced him to the world of ballet.

The way, at first, was difficult. Not because Youskevitch did not dance well, but because he wanted to dance better. When Xenia Grunt's company disbanded in Paris, he stayed on to study for two years; he did any menial job he could get to pay for his ballet classes. Once his career was launched, however, the upward climb was steady.

His first dance job was with the Ballet de Paris, and, in 1935, he joined the company of Leon Woicikovsky and with it toured Europe and then Australia. In 1938, he became *premier danseur* with Massine's Ballet Russe de Monte Carlo and for six years toured with them. He served in the U.S. Navy as petty officer and physical education instructor from 1944 to '46 and then became, and still is, the leading classic male dancer of The Ballet Theatre. His dancing has been consistently remarkable, with only one short lapse during the early fall 1952 Metropolitan season during which time he was suffering from a knee injury which would have kept any other dancer off-stage. He danced, at the special request of the company's director, Lucia Chase, and took the opportunity to add many details of characterization to his roles. Reviews from the 101 cities in which the company has since appeared this winter and spring indicate that all is well again. Critics are again unanimous in their "raves" about the miracle of his coordination and the nobility and beauty of his bearing.

On May 4th Youskevitch begins, with The Ballet Theatre, an eight month tour of Europe. The other distinguished stars in the company are Alicia Alonso, Melissa Hayden, Mary Ellen Moylan and John Kriza. It seems likely that while he is still abroad that the long-anticipated film, "Invitation to the Dance", which Gene Kelly is preparing, and in which Youskvitch has several important dance sequences, will be released. No doubt a large new public will suddenly "discover" a great dancer.

Looking at Youskevitch today it is hard to believe that such achievement could be possible for one who did not start dancing in early childhood. Closer scrutiny, however, shows that he has utilized all his non-balletic experience in developing his powers as a dancer.

From early training in athletics, Youskevitch claims, he acquired precision, flexibility, balance, speed, endurance, strength, coordination, judgment of distance. and a feeling for space—all invaluable assets for the dancer. In transferring his attention to ballet. he learned quickly even the most difficult feats. Obviously natural aptitude did not make him lazy. Instead, he constantly studied technique, discovering how to make his work cleaner and more brilliant.

"Secrets," he calls them — those little extras that make for spectacular performance. But he is willing to divulge them. He aims for continuity of movement. In *assemblé*, for example, he insists on smoothness. The jump and the brush should be executed almost simultaneously, with no pauses to reveal the mechanics of the action. Although his natural elevation is extraordinary, he has analyzed the art of jumping with a view toward even greater effectiveness. For brilliance, he finds landing progressively through the whole foot an obstacle — lowering from half-toe to *plié* is time consuming and stops momentum. And so he lands on the middle of the foot with a relaxed knee, allowing a faster descent, a faster rebound.

M-G-M

As a movie star: in the not-yet-released "Invitation to the Dance", made in England during the summer of 1952.

Timing, he feels, is more important even than strength. The dancer must always think of the accent as up; the *plié* is only preparation for the spring. It is the psychological attitude that counts. Then, at the moment of the jump, the toes must point suddenly and strongly as if they were picking something up from the ground.

The easy way, he knows, is not necessarily the correct way. For men, especially, the classic turnout is difficult, but it must be accomplished. This goes for modern dancers, too, he adds. For the turnout is the key to balance, extension, and elevation. His own positions are beautifully open, though this was one movement sphere for which his athletic training had left him unprepared.

Muscles, he notes, are naturally lazy, but they have to be forced. Unless the dancer is on guard, he moves in the comfortable, the incorrect way. Youskevitch is always on guard, constantly taking class to make sure that all muscles (not just those used for the particular ballet to be danced that night) are put to work every day.

To the finer physical control which ballet training and theory contributed to what he had already learned as an

athlete, he found that he had to add a sense of musical rhythm, of design, and a feeling for the body as an expressive medium. Youskevitch studied (and studies) music, art, history, and philosophy for a better understanding of this physical activity that is also a fine art, an art integrated with and related to some of the most profound thinking the world has known.

Because self-knowledge also is important for the artist, Youskevitch does not accept all roles that are offered. He must feel that the part is right for him. When the decision is made, he goes about his interpretation with concentrated care and analysis. First, whenever possible, he goes back to the original story on which the ballet is based in order to get to know the character he will portray. Or, when there is no literary source, he listens closely to the choreographer's description of the character. Then he learns the movements and lets the interpretation color them as his understanding grows. Even when the role is no longer new, he continues to investigate it, adding new details when he feels they are needed, constantly aiming to improve his performance. But he makes changes only when they are prompted by deep conviction; his sense of integrity forbids his making alterations just to please the critics — as could have happened when he did the role of Romeo in Antony Tudor's "Romeo and Juliet", the only Tudor role he has ever danced. Youskevitch saw Romeo as a simple, innocent, poet-like boy. He felt that the role should be danced, not with sharp and angular movement, but in more fluid, classical style, "like bel canto singing", and insisted on his interpretation in spite of critical controversy.

Neither criticism nor praise have much impact on him. We quote a charming and typical incident which occurred when he was dancing in "Spectre de la Rose" before a London audience. The public, enthralled, called him onto the stage twenty-five times. As he dashed into the wings between curtain calls he said to a friend, in his warmly accented way, "I am embarrass. Was not bad. I admit— but was it really so good as this?"

Such strength of conviction also determines his feeling about the nature of ballet. Although he could win easy acclaim solely for his virtuosity, he demands also that ballet, as an expressive medium, bring him roles that require characterization. He has no patience, he says firmly, with so-called "ballets" in which couples enter from either side of the stage, come together, and simply dance about for a while before the curtain falls. A ballet need not, he explains, have a realistic subject, but it must represent a definite mood or character; otherwise it is a waste of time. And what it represents, he asserts, must be interesting, reasonable, ingenious, and profound — it must elicit the spiritual participation of the audience.

He feels strongly, too, about the role of the male dancer — that person so often belittled and reduced, as Youskevitch puts it, to a mere carrier of the ballerina, a "red cap." (As a matter of fact, he is an admirable partner, one to be clamored for among feminine stars who know that his surety will never fail them. He is skilled in all the niceties of the gracious cavalier; he is also, however, a perfect exponent of his own ideals of masculine dance as an art in itself.)

Strength and clean technique he takes for granted as requisites. To these must be added manly grace, a quality not to be forced but one which comes from experience. Premature attempts will, he claims, result only in mannerisms. When steps are done correctly, when timing is exact and a clear line is established, masculine grace is achieved. When men try to rival the delicate style of the ballerina, they betray themselves. They should handle the steps which they share with women in a manner distinctly their own; it is a necessary part of the duality which makes the art of dance complete.

When Youskevitch is not on tour he lives with his wife, former ballerina Anna Scarpova and his seven year old daughter, Maria, in a simple New York apartment not far from the studio where he takes class every day he is in town. Maria, incidentally, is a serious ballet pupil of Anatole Vilzak, and has, by one of the happy wonders of heredity, talent which promises to one day make her a female parallel of her adored father.

That loving parent, besides being a great dancer is also a fisherman par excellence. Up and down the little fishing shops that dot the shore of Long Island he is well known and welcome as a pleasant modest fellow and a deep-sea fisherman with an understanding of all the intricate points of the sport. The fishing rods he uses are stronger and more supple than any you can buy — he makes them himself. Fish brought back from the fishing expeditions — as frequent as schedule and weather permit — are either distributed, or, as on the occasion of a recent tuna haul, canned. The results are still being enjoyed by the Youskevitch family and friends.

All these facets are part of the essential Youskevitch — a man of warmth, intelligence, with intense convictions and the capacity for discipline and concentration which one finds in great artists. As audiences around the world watch him dance, thrilled and confident that every move will be made at the right time and in the right place, they are enjoying the rare privilege of seeing a superb talent superbly used.

As a family man: with daughter Maria and wife Anna Scarpova.

photographs by e. tisse

The Mexican festival dance photos on this page are from the Sergei Eisenstein-directed film "Time in the Sun". Courtesy of Brandon Films.

Fiesta of the Virgin of Los Remedios

by Alvida Ahlstrom

● On September eighth, a rather little known religious celebration, including striking dances of pagan times, is held a few miles from Mexico City, in the village of San Bartolo. It is not nearly so large a feast as the great holy day of December twelfth in honor of the Virgin of Guadalupe but it is very interesting for its blending of Christianity with the pagan rites of long ago. This rather simple but picturesque fiesta, in honor of the harvest and of the Virgin of Los Remedios, has its origins in the time of Cortés.

Tradition says that a small wooden statue of the Virgin, of fifteenth century Spanish origin, was left hidden under a maguey plant by a devout soldier of Cortés, at the time when catastrophe was overtaking the General and his army. Many years later, the beautiful statue of the Virgin was found exactly as he had left her, untouched by impious hands. Everyone was deeply impressed by this miracle and it was soon suggested that a shrine be built on that very spot in honor of the Virgin Mary.

Ever since that time, the site of this simple church has been the center of an important cult, marked especially by a whole week of worship and festivity. A full day of dancing on the eighth of September climaxes this fiesta.

For this devout dance, Indians come from many miles around, both from the city and from the

countryside. They come by whatsoever means they can — by bus, by burro or by train, but mostly on foot. At two or three o'clock in the morning they begin their long dance. Their costumes vary in gorgeousness and completeness, some being only makeshift, others all leather with plumed headdresses of many colors.

As the visitor approaches he sees the church, high up on the hill. In front of it, in the plaza enclosed by a white wall, he sees banners swinging and plumed heads bobbing and hears the simple rhythm of the old Aztec dances played on guitars made of armadillo shells. And in some cases the guitar-player dances with his group. The Indians are in groups, each one with a leader, and these groups have practiced long and hard to be in good form for this performance which is given in fulfillment of a promise. Each group carries the distinctive banner of its organization and each is a sort of closed fraternity, entrance to which is coveted. In a way, these societies remind one of the *cofradías* of old Seville, which organize the famous Holy Week processions. In any case, they are made up of men and women who have been aided by the Virgin or cured by her intercession. These people have therefore vowed to go every year and dance all day at her shrine. These promises vary on the part of the individual from a few years to a lifetime. When the time for dancing has come and as soon as the group is formed, the leader gives the signal and his group circles around mostly in simple, rather slow steps. The most persistent rhythm is 1234-123 although other dances seem to follow a continuous tempo of 1234-1234 with an ever-renewing and haunting melody.

All these dances, originally pagan, are now performed in complete faith and devotion to the Virgin Mary, around the simple white crucifix which dominates the square in front of the church. There are many groups and a few are dancing even outside the walls of the square for lack of room within.

People may come and go all day long but when they return they are sure to find the dancing still in progress. It will continue through the day except for short pauses, first by one group then by another, to eat and drink at the nearby stalls or out of baskets of provisions. Time and again a group will stop simply to consult about the next dance and organize its execution. The shoes of the dancers offer considerable variety; they range from the simplest huaraches made of old automobile tires to modern shoes such as those worn in Mexico City or New York and some of the women wear fairly high heels. The red, green or yellow silk skirts fringed with metal weights, the bright-colored stockings (pink seems a favorite hue), the plumed headdresses of the gaudiest colors and in some cases decorated with tiny mirrors which reflect the colors and the sun — all swing in unison all day long until late in the evening.

In the meantime, one corner of the square is taken up by a huge mounted piece of fireworks with the figure of a fighting cock at its summit. These fireworks are set off at two o'clock in the afternoon, climaxing the outdoor aspect of this holiday.

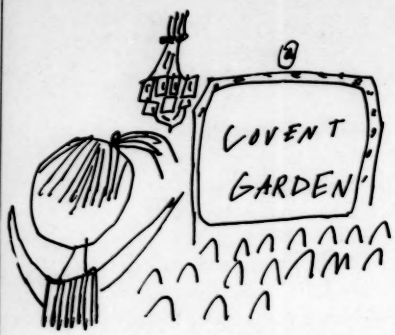
But inside the church and near the door, another and very important part of the ceremony is going on. The church entrance is topped by an enormous crescent of flowers, mostly gardenias and carnations; this is a floral piece made and offered by the workers of the Federal District. And within the church, hundreds of people, on their knees and with lighted candles in their hands, are slowly making their way toward the altar, which is adorned with many candles and great masses of flowers. The slowly moving worshipers, with faith shining on their faces, move forward to kiss the Virgin and ask her favor and her blessing.

Among the fervent there are many blind, both young and old. They are led to the altar by friends and behind them, blindfolded, walk members of their families, all evidently praying for a miracle.

While many people fill the church, others are massed out on the square, some dancing, some watching. Suddenly a fantastic figure makes his appearance among the dancers. He is a combination of devil and skeleton, wearing a black and red mask, and like the fools of medieval times, he appears to be a privileged character and moves among the groups with quick step and lively gesture. It is felt that he is gaining greater glory by the amount of energy he expends and by the inventiveness of his tricky performance.

And in all this dancing, both serious and comic one is aware of the blending of ancient rites and symbols with the new. The use of pagan dances in this fiesta is by no means a unique case, for numerous examples of this intermingling are to be found in Mexican architecture and art as well. The facade of a Catholic church near Puebla, for example, is decorated with the Aztec calendar, a fundamental part of the tradition of the ancient Indian religion.

In the fiesta of the Virgin of Los Remedios, the faith and the perseverance of the dancer-worshipers are fully evident. One feels that the Virgin Mary will accept the performance of these Aztec dances in the same spirit that, in the Middle Ages, she accepted the strange antics of the French juggler in the beautiful story of the "Juggler of Notre Dame".



summer Dance across the seas

• *For all you gay adventurers who will be visiting in foreign climes this summer, we have compiled the following list of dance activities outside the Western Hemisphere. Since none of the tourist bureaus here can offer much precise information, we have organized this calendar through contact with our correspondents throughout the world. Even though, in your travels, you may find occasional changes or additions, it will prove a valuable basic guide.*

Bon Voyage!

AFRICA

Bulawayo, Rhodesia: *August* Central African Rhodes Centenary Exhibition, will include Sadler's Wells Theatre Ballet.

AUSTRALIA

Melbourne: *Beginning May* 15. Australian Ballet Guild Season: will have another season in late August

AUSTRIA

Vienna: *May* 30-*June* 21. Arts Festival, Vienna Opera Ballet

June 6-21 5th Music Festival: Ballets of the 20th Century, "Laudes Evangelii" choreographed by Leonide Massine; Ballet Evening on June 16 by Vienna Opera Ballet.

June 9-16 The Ballet Theatre (American National Ballet Theatre)

CANADA

Montreal: *June* 4-*June* 6. Dolin's Festival Ballet (see page 3 for additional dates)

DENMARK

Copenhagen: *May* 25-31. Royal Danish Ballet Festival

ENGLAND

Birmingham: *August* 16-22. The Ballet Theatre

London: *May thru June.* Sadler's Wells Ballet (Covent Garden)

May 4-*June* Sadler's Wells Theatre Ballet (Sadler's Wells Theatre)

May 11 *(several weeks)* Roland Petit Ballet

now to June 28 Ballet Workshop every Sunday night (Mercury Theatre)

July 13-*August* 8. The Ballet Theatre (Royal Opera House, Covent Garden)

July 9-*Sept.* 12. Dolin's Festival Ballet (Royal Festival Hall)

July 13-18. Royal Academy of Dancing — Special Week (classes, competitions, etc.)

July 13-26 Imperial Society of Teachers of Dancing (Cecchetti) Convention.

drawings by andy warhol

ENGLAND

July 27-*August* 8. Sadler's Wells School, Summer Course for Teachers.

August 10-20. Royal Danish Ballet (Royal Opera House, Covent Garden)

Manchester: *August* 9-15. The Ballet Theatre

FRANCE

Aix-en-Provence: *July* 10-3. Ballet performances during Festival.

Besancon: *September* 3-13. Grand Ballet du Marquis de Cuevas, 3 gala performances.

Biarritz: *July* 12-15 French folk dances

Bordeaux: *May* 12 & 13. Grand Ballet du Marquis de Cuevas new works (Grand Theatre)

Lyons: *June* 19. Festival (Ruth Page in 17th century masque)

Paris: *May* 12-30 The Ballet Theatre (Palais de Chaillot)

May, June & July Ballet performances at the Opera

June 28 (4 *Wks*) Moscow Ballet from Bolshoi Theatre, (Paris Opera)

Strasbourg: *June* 5-14 Ballet performances during Festival

GERMANY

Berlin: *August* 30-*Sept.* 30 3rd International Festival:
Berlin bow of the Royal Swedish Ballet
New ballet productions at the Stadtische Oper
The Ballet Theatre Sept. 1-6

Wiesbaden: *May* 6 & 7 Ballet of the Belgrade State Opera

May 21 & 22 Janine Charrat Ballet

HAWAII

Honolulu: *May* 2-6 Slavenska-Franklin Ballet Co.

HOLLAND

The Hague *June* 15-July 15
Scheveningen
Amsterdam
Grand Ballet du Marquis de Cuevas, Ram Gopal and his Indian dancers and musicians will appear at Music Festival in these three cities.

May through September, 1953

ISRAEL

May 20	"Shevuoth", traditional folk dances all over the country.
Jerusalem: *June* 30	Jerusalem Biblical Ballet (YMCA)

ITALY

Como: *May Festival*	Ballet performances
end of August	La Scala Ballet Season
Florence: *May-June*	"Maggio Musicale" (Complete program not announced definitely at this time. Paris Opera will present "Les Indes Galantes" from June 26-29th)
Milan: *Sept.* 14-28	New York City Ballet (La Scala)
Naples: *June* 22	"Dance of the Lilies"
May 4-10	The Ballet Theatre
Perugia: *July*	International Festival of Song and Dance
Sept. 19 & 20	"Laudes Evangelii" (Church of S. Domenico)
Rome: *June* 29-*July* 5	The Ballet Theatre
Syracuse: *May*	Classical dances
Taormina: *June*	Classical dances (Ancient Theatre)
Venice: *Sept.* 11-22	International Festival of Contemporary Music and 7th Venetian Musical Autumn. Ballet performances, including New York City Ballet.

JAPAN

Tokyo: *May* 12-22	Slavenska-Franklin Ballet Co.
Nagoya: *May* 23	Slavenska-Franklin Ballet Co.
Kyoto: *May* 25	Slavenska-Franklin Ballet Co.
Osaka: *May* 26-28	Slavenska-Franklin Ballet Co. (Takarazuka Theatre)
Fukuoka: *May* 30 & 31	Slavenska-Franklin Ballet Co.
Tokyo: *June* 3	Slavenska-Franklin Ballet Co. (special performance for armed forces)
June 5-10	Slavenska-Franklin Ballet Co.

PORTUGAL

Lisbon: *May* (3 *weeks*)	Grand Ballet du Marquis de Cuevas (Teatro S. Carlo)
June	4 Lisbon Ballet School Recitals (Teatro Nacional)
June	City of Lisbon Festivities, folk dancing
July to Sept.	"Bailados Verde Gaio", folk dance

PORTUGAL

July to Sept.	Ballet Margarida de Abrea (Sport Palace of Glass House Gardens)

SCOTLAND

Edinburgh: *August* 23-*Sept.* 12	Edinburgh Festival, ballet performances
August 23-27	The Ballet Theatre (Empire Theatre)
August 31-*Sept.* 5	Pilar Lopez & Co.

SPAIN

Gypsy dancing can best be seen in the "cuevas" of the Sacromonte sections of both Seville and Granada throughout the summer.

Granada: *June* 4-10	Antonio and Marienna
San Sebastian: *August*	"Bailes Vascos" (folk group with fine reputation)
Santander: *August* 15-16	Marienna
San Sebastian, Bilbao, Santander: *Sept.* 1-15	Rosario & Group with Roberto Iglesias possibly Pilar Lopez in San Sebastian
Valencia: *May* 1-4	Rosario & Group with Roberto Iglesias

SWEDEN

Stockholm: *June* 3-10	Arts Festival; folk, square and modern dance every day.
June 4	The Swedish Ballet
June 9	18th Century Ballets, Royal Swedish Opera
June 19	Midsummer Celebration, maypole dancing everywhere.

SWITZERLAND

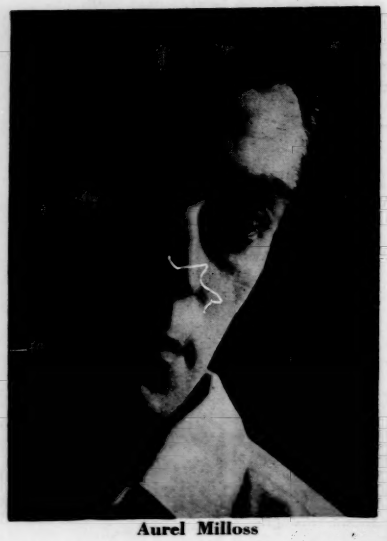
Champery: *August* 15	"Journée du Champéry 1830", music, dance, costumes
Lucerne: *June*	Paris Opera and Ballet Grand Ballet du Marquis de Cuevas
August 8-30	Ballet performances during Music Festival
Macolin-Biel: *August* 3-15	International Summer Dance Course, sponsored by Association of Swiss Dancers
Zurich: *June*	Ballet performances during Festival

WALES

Llangollen: *July* 7-12	Musical Eisteddfod, Welsh and visiting folk dancers
Rhyl: *August* 1-8	Royal National Eisteddfod, folk dance

Aurel M. Milloss: choreographer

little known in this country, the subject of this article is considered one of Europe's most important talents



Aurel Milloss

savio oscar

erio piccagliani

Milloss as Coppelius with Ethery Pagava.

by Trudy Goth

● Slim, lanky, loose-limbed and of more than average height, with quick, nervous gestures, plercing eyes and a few daffodils in his long, thin hands . . . this is the way I remember Aurel Milloss at our first meeting. It was a sunny September morning seven or eight years ago. We were in the Piazza San Marco in Venice, and he had just come from paying homage at the grave of Serge Diaghileff on San Michele Island. After a few minutes of conversation — conducted, as with most ballet personalities in Europe, in a mixture of French and something else, in this case Italian, he thrust the flowers plucked from the grave into my hands. "These are for you . . . they bring something of the spirit of him who has found his final resting place in Venice . . ." And so Aurel Milloss had charmed me even before I had seen any of his intricate and haunting ballets.

Aurel Milloss was born in southern Hungary in 1906, son of a nobleman and landowner who was more in accord with his son's humanistic studies and early leanings toward theology, than with the career in the theatre toward which he was intensively drawn. But even in his career as a dancer and choreographer, Aurel Milloss has never quite given up his leanings towards the science of religion, and among his many friends all over the globe are not only famous dancers and personalities in all art fields, but also Jesuit fathers and Vatican priests with whom Milloss indulges in long arguments and discussions. He is extremely erudite and well-read. He speaks (as he himself will express it) "the language of Goethe" (German), "Proust" (French), "Dante" (Italian) and "Addy" (his native Hungarian) fluently and with a rich vocabulary. He asserts that in order to have a convenient way of expressing oneself in the theatre one has to know all these, and that a smattering of Russian and Spanish in addition, helps a great deal! He has never completely mastered "Shakespeare's language" and claims that everything Anglo-Saxon is alien to him, but his friends are convinced that he could learn it in a few months' time.

As a student, Milloss went to Germany to study dancing with Laban and Mary Wigman and his first professional engagement was at the Opera in Berlin, where he succeeded Harald Kreutzberg as premier danseur. When he staged a ballet called "Gaukelei", which had

← Adriano Vitale in Milloss's ballet "Le Creature di Prometeo".

Milloss's "L'Allegra Piazzatta" at the 1945 festival in Rome.

"La Follia di Orlando" with choreography by Milloss and music by Petrassi.

a theme of anti-tyranny, he had to leave Germany with the Nazis in pursuit. After more study in Paris, he returned to the Opera in Budapest and in 1937 started his Italian career at the San Carlo Opera in Naples. In 1938, Milloss left Naples and went to Rome where, in a decade, he staged over 300 ballets, which included revivals of such ballets as "Petrouchka" and "Daphnis and Chloe" and a great many original works.

He was the force responsible for the commissioning of contemporary Italian musicians like Pizetti, Malipiero, Dalla Piccola, Rieti and others to write ballet scores for the opera in Rome, the Scala in Milan and the Festivals of Florence and Venice. And again, it was he who persuaded such painters as de Chirico, Guttuso, Severini, etc. to design for his ballets. Modern music was then only heard in concerts and Milloss introduced Stravinsky, Ravel and his co-national Bartok to opera and ballet audiences. His keen ability to discover young dance talent has brought to the fore a new generation of Italian dancers that includes Olga Amati, Lia and Ugo dell'Ara and Giulio Perugino.

If there is any interest in dance in Italy today — if at the Scala in Milan there are dancers acceptable to Massine or Balanchine it is due exclusively to Milloss' unrelenting drive for better dancing, more acceptable conditions for dancers, and the classification of dance on an equal level with painting, sculpture and music, (a thing unheard of in Italy during the last century). Through his faith, integrity, and his staunchness of spirit, he has been able to communicate his fervor to those who were unbelieving and sceptical. He has succeeded during fifteen years of hard work in stimulating the public and critics sufficiently so that, on occasion, they can be outraged, exasperated, praising or adoring — but no longer indifferent.

He has been invited repeatedly to stage ballets at the Teatro Colon in Buenos Aires, the Champs Elysées in Paris, the Festival Ballet in London and other major companies, and he does. But he returns faithfully to Italy, which has become his physical and spiritual home since the iron curtain has fallen over his own country. No one, though, could deny that Aurel Milloss is a true citizen of the world, at home everywhere where art is

(*continued on page* 42)

the audacity of Performance

by Martha Graham

"all dance is contemporary and there are only two kinds – good and bad"

Martha Graham in "Night Journey"

arnold eagle

● There are many styles and traditions, but there are actually only two kinds of dancing: good and bad. It is important that all dancers should remember this. In the field of contemporary dance too much emphasis perhaps has been put upon creative audacity and not enough upon the audacity of performance. Your performance is your only means of communication with your audience. It is a kind of arrogance to assume that the intellectual and emotional content that you are trying to put into a dance would justify a poor performance.

The intrinsic goodness of your performance depends upon what you do, not upon the style or type of dance you are offering. There are many different levels of meaning: tragic, comic, frothy, romantic, realistic. But all of them demand good dancing. Whether the theme is light or dark, sweet or sour, it must be clearly projected. You may have the soul of an angel, but if you have no wings, no means to fly, you will never be an angel.

Students need to be reminded that how they work is just as important as where they work. It is the state of mind in which they work that determines whether they will become good performers or not. I find that many of my students have no sense, at first, of the form of a technical study. They do not conceive it as an absolute series of shapes and balances. Yet every study, whether it be a simple leap or a complicated combination, involves such a continuity. The thoughtless student tends to learn a contraction, or a release, or an extension mechanically, without the sense of its function in a phrase of movement. But it is the phrase which will determine the character of the movement. You must feel with the body the rightness or wrongness of movement. You must think of and execute each movement in combination with other movements. The timing is the secret of its effect.

You must learn each role completely, inside out. You must encompass it technically, and it must mean something definite and strong to you. Then you will be able to empty yourself completely into the role on stage. If anything remains to be worked out, you are in trouble, for with the strain of the performance and the impact of the audience you may be thrown. You must master the role beforehand so completely that you can take accidents in your stride. There is always some slight difference

between rehearsal and performance, and you must be ready for this change. Before I perform Judith, I dance it twice a day for at least a week or two, and during the rehearsal period immediately before the performance three times a day.

In performance you must never reach the utmost peak of the movement. Dancing is a state of becoming. The Balinese dance to restore the cosmic balance of the world. You must not force your weight one way or the other, or you will tip the scale. If you force your movement to the end of your ability, there will be nothing left. The sense of infinite freedom and continuity will be lost.

In creative work discipline is equally important. Most of the things I have used in my dance works I have taught in my classroom, I have sought to increase the vocabulary of movement and to create potential études for performance. Every dance must have organic clarity. If something is obscure to your audience, you have not worked hard enough. Complexity all too often veils inadequacy. Every creative artist strives for that state of complete simplicity costing, as Eliot has said, no less than everything. There comes a point in the creative process where you blank out, and allow the thing to take its own organic form and shape. But that point comes only after travail. Nor can the creative power operate except in terms of performance. I had years of performance before I began my own creative development. It is what happens in the theatre that counts, and all the verbalisms and blueprints in the world mean nothing by comparison.

Although I am known as a modern dancer, I should like to be known just as a dancer. For the time has come to say that there is no war between ballet and modern dance. All dance is modern dance. The ballet uses a system of classical training and contemporary dance uses a freer and more adapted training, but all of this dance is being taught by people in 1953. The fundamental principles of dancing have nothing to do with the style that is in the ascendancy at the moment, or even the style that represents the best norm. Ballet, like modern dance, is an evolving technique. The supremely important thing for the dancer is to become a disciplined performer. Whether he achieves this through ballet or contemporary dance technique is not important.

The only way that dance can live is through freedom. We must have freedom of speech and we must have freedom of dance. I have no quarrel with ballet. It is a codified system extending over 300 years, representing a study of the western body. It has been arrived at not by one person but by many persons over many generations. As for the five positions, they can be found in ancient oriental dance. I teach them, too, although I do not feel compelled to adhere to the classic tradition. I am not trying to establish a system, for I do not believe in rigid systems. I never did decry the merits of classical ballet technique. But I found that there were certain things that are important to be taught to the body that ballet does not teach, and I simply went ahead and taught them.

I do not know whether my dance will live. That is not my concern. If the ideas and principles of movement that I have created pass into the general stream of dance I shall feel amply satisfied. But I do know that there is no one system or tradition that is the gateway to great dancing. What most people call classicism is merely a style not a spirit. True classicism can exist in any idiom.

As far as the attacks upon contemporary dance are concerned, it is the same old story. When Isadora Duncan died, the reactionaries said that was the end. There was no one to succeed her. Well, there wasn't. But they grew. This fight has been waged forever by contemporary expression. If the people who attack modern dance would examine history they would see the same controversy repeated in many different ages and societies.

There are always people on the side of death, people whose energies are a little depleted, who desire the status quo. Exploration in the arts, as in other phases of life, is too painful for them. Their attitude is a symbol of the tired mind. Some cynicism is infinitely easier to sustain than faith, they attack anything new or disturbing. They are insecure, for when you deny any contemporary expression or addition to classical tradition you are revealing psychological instability, not stability. These people think they can tear down the creative exploration of modern dancers through ridicule. They may make things infinitely more difficult for individuals. They may delay progress. But they will deepen the content of contemporary dance in the process and they will ultimately fail.

You can no more stop modern dance than you can stop the progress of the seasons. It happens to be the nature of man. No one can take out of the heart of man certain images. And one of these images is the inability to be completely satisfied by the law. The invidual human being must always think and create for himself. This is why totalitarian systems will not tolerate true contemporary dance, for they cannot tolerate the individual. There is no fight between ballet and modern dance. The fight is actually between reaction and the free spirit in dance of all traditions and styles.

I should not like my own works to be made into a cult or a stylistic fetish. But I am not opposed to their being performed in the future by other dancers. My only concern would be that the dancing should not seem old-fashioned or inept. As long as they are kept vital they should live as long as people want them. As far as my own roles are concerned, I have already shared some of them and shall share more of them in the future. This season, I plan to alternate with Pearl Lang in the role of the Bride, in "Appalachian Spring", and to alternate with Yuriko in the role of She Who Seeks, in "Dark Meadow".

Every dancer has to make his own struggle for existence. We cannot coddle people because their ideas are sympathetic to us. But the good ideas and the good dancers will win out. For the images of experience, thought, and emotion change, even though mankind retains the same basic patterns of behavior and reaction. And these new images are reflected in all the arts.

Reprinted by courtesy of "Musical America".

...of People and Places

walter e. owen

The Ballet Sextet, which consists of Nora Kaye, Melissa Hayden, Andre Eglevsky (above), Diana Adams, Patricia Wilde, and Hugh Laing, made a short exploratory tour of the South during the month of April.

The April 6th party at the new 56th St. Aubrey Hitchins' Studio, brought out a host of ballet and TV celebrities. In one corner, l. to r.: Gino De Augustino, Ada Verova, Tony Charmoli, James Starbuck, Aubrey Hitchins, Mara and Nicholai Polajenko.

walter e. owe

Ballerina Marina Svetlova, who has over 500 solo hours to her pilot's credit, checks the controls with El Al pilot of the plane which took her and her group to Israel on March 22nd. The troupe, on a month's tour, is the first American company to perform in that country.

Karen Conrad and Pittman Corry of Atlanta, Ga., were given the keys to Louisville, Ky. by Mayor's Representative George A. Herndon when they arrived there to act as guest choreographers for the Louisville Ballet.

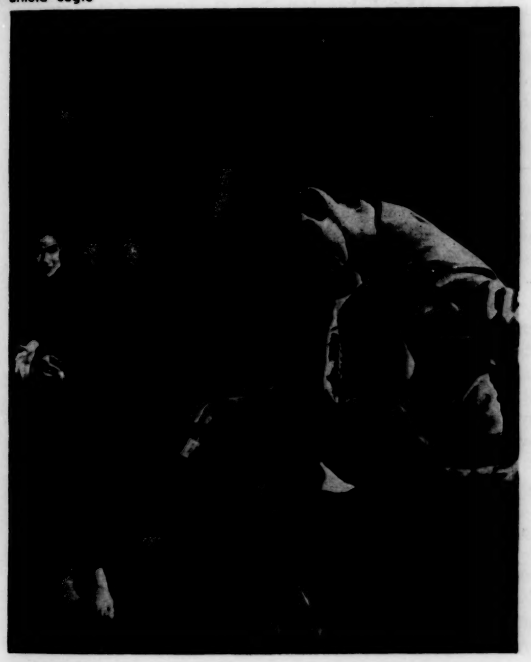
merkel rydberg

At right:

Mariane Orlando as the Swan Queen, Teddy Rhodin as the Prince, and the corps of the Swedish Royal Ballet were most enthusiastically acclaimed for the "Swan Lake" which they presented in Stockholm on March 12th. The performance, prepared in 8 weeks, was directed by Mary Skeaping, former ballet mistress of Sadler's Wells, who now also works with the Alonso Company in Havana and teaches with fair regularity in the United States. At left, Miss Skeaping with Beryl Gray and John Field who were guest artists at one performance in Stockholm.

serge lido

arnold eagle



Jean Babilée received a critical "thumbs down" as a result of his recent debut in the role of Albrecht in the Paris Opera's "Giselle". 20-year old Liane Daydé danced the title role.

Harriette Ann Gray and Company made their New York debut on April 11th, (too late for review in this issue). The performing group was initiated in 1950 at the Perry-Mansfield Theatre Workshop in Steamboat Springs, Colo., and has since completed several transcontinental tours. Above, Harriette Ann Gray, Peggy Lawler and John Wilson in "Grooved".

ballet and Reality

by Igor Moiseev

On April 24, 1952, the following article appeared in the Russian publication, Literaturnaya Gazeta. Although a slight mention was made of it in the American press, it has never until now appeared in its entirety in English. We publish it because of its historical importance. It makes clear the current aims and problems of the Soviet Ballet as seen by one of its participants, and is of especial interest to the western world since the April 9th announcement of the Soviet Embassy in Paris that the Bolshoi Theatre Ballet will appear in Paris for four weeks starting June 28th, 1953.

Igor Moiseev was formerly a choreographer of the Bolshoi Theatre in Moscow and is now director of the very popular State Ensemble of Folk Dance of the USSR. The brief retort of Rostislav Zakharov, currently a choreographer at the Bolshoi Theatre, will appear in June.

Both articles have been translated by Liuba Solov of the Am-Rus Literary & Musical Agency.

1.

● Of late, in creative discussions in our press, there have been many expressions of opinion on the path of development of our lyric theatre — particularly in the opera. In this connection it is fitting to say something concerning the ideological and artistic problems of our ballet, a rich and many-sided art passionately loved by our people.

The proficiency of the Russian ballet is recognized and celebrated throughout the world. The highly gifted musical works for the ballet, created by Tchaikovsky and Glazunov at the end of the last century, are the pride of Russian artistic culture and still afford us tremendous esthetic satisfaction. In the same period there also appeared on the scene such master innovators in the ballet as Lev Ivanov, M. Fokine, A. Gorki and a remarkable galaxy of ballerinas and male dancers — including A. Pavlova, V. Nijinsky, E. Geltzer and others.

The Russian ballet may well be proud of the remarkable traditions of its school which has engendered brilliant masters of the ballet art who, through the mute but conquering language of the dance, have revealed to the spectators the lofty feelings of man. Our ballet furnishes an inimitable standard for world choreography.

Nevertheless, neither the captivating perfection of its forms, the dazzling brilliance of its performance, nor the wealth of Russian talent so vividly demonstrated in the classic ballet, can hide the fact that stagnation and conservatism still exist in our ballet. Fear of the new still strongly prevails in this art form, which is far removed from contemporary life.

How can this be explained?

The history of the Russian ballet partly answers this question.

The art of the ballet was highly developed during the days of serfdom. That was a truly Russian national ballet and in it the gifted vigor of the Russian people found vivid expression. However, authentic Russian art had no opportunity for broad development. Traditions of foreign choreographic art were imposed upon the Russian ballet. The Russian court ballet, created more than 200 years ago and influenced by the French, very soon outgrew its teachers. But, the court of the czar had no faith in the Russian genius and its tremendous talent for the dance; for a century and a half it imported foreign dancers, teachers and ballet masters*, demanding from them only one thing, that the Russian ballet should not be different from that of Europe. The foreign "guardians" led the Russian ballet along the beaten path of western choreography, jealously protecting it against any manifestation of national originality as well as from the spontaneous tendency which all Russian art possesses toward life-giving realism.

The creative independence of the Russian ballet began only when, for the first time, there appeared on the scene the great operatic works of Glinka and Dargomyzhsky. Russian classical ballet was born out of the Russian classical opera, beginning with the gifted ballet music of "Ivan Susanin". Then came the ballet compositions of Tchaikovsky — works that were an affirmation of the school of Russian symphonic expression.

A great problem confronted the generation of Soviet ballet masters, the problem of continuing the development of the Russian ballet, leading it along the path of realism, enriching its abstract repertoire with the beauty of the Russian folk culture, impregnating it with new ideas, revealing new themes, democratizing its heroes, creating new life images, expressing new esthetic ideals and, within the development of its classical heritage, emerging with new forms for the creation of a new Soviet repertoire.

In more than thirty years the Soviet ballet has achieved no small number of successes. Our opera cannot boast of so great a repertoire by Soviet composers as Gliere's ballets "The Red Poppy" and "The Bronze Horseman", "The Flame of Paris" and "The Fountain of Bakhchisarai" by Asafiev, the "Romeo and Juliet" and "Cinderella" of Prokofiev. The ballet in our fraternal Republics offers such productions as "Saga of Freedom" by Skulte, "The Little Damask Flower" by Korchmarev and "Ali-Batyr" by Yarullin.

A striving toward content and realism is the high cultural aim of the theatre — this is what characterizes such ballet performances as "The Flame of Paris", "The Fountain of Bakhchisarai", "Romeo and Juliet". In Moscow, Leningrad and other cities of our country there appear on the stage such marvelous masters of Soviet ballet as G. Ulanova, O. Lepeshinskaya, M. Semenova, V. Chabukiani, K. Sergeev and others; self-confident, talented youth are advancing upon the ballet scene.

Nevertheless, significant as the successes of our ballet are, it must be said with frankness and honesty that our ballet is still far removed from reality. It has not to this day freed itself from the burden of conservatism which, even in the past, hindered its development.

The inability of our ballet to create an artistic embodiment of a contemporary theme can be explained, mainly, by an incorrect attitude toward traditions, a stagnation, which is often represented as fidelity to traditions.

Our ballet has made a few attempts toward the creation of productions related to contemporary life but these attempts were imperfectly realized. Some were based on a complete denial of the classical heritage and led to baseless and fruitless "innovation". A very serious error on the part of our ballet masters is that, instead of further developing the school of classical dance — enriching it with the material of our present reality and folk creativeness — they have canonized the laws of the classical ballet, preferring to distort reality rather than to change anything in the traditions. Instead of looking at the ballet from the standpoint of life — they looked at life from the point of view of the ballet. Naturally and inevitably, when this produced spurious art — as happened with the ballet "Clear Stream" — they retreated to the old positions where, without fear and risk, they could live removed from life.

Every appeal for the creation of new forms reflecting new themes and new images is still taken as an attempt to break

* *The word balletmaster is used throughout as equivalent to choreographer.*

sovfoto

A scene from Act II of "Cinderella" (with Ulanova and Preobrazhensky), a ballet of which Moiseev says "the scenery performs more complicated evolutions than the live performers".

down and destroy the culture of classical ballet and its great traditions. Yet, the traditions of the past are valuable only when they come alive in the present.

Soviet spectators deeply love the ballet — they react to Tchaikovsky's ballets as to a magnificent, esthetic gem. They welcome the appearance of the romantic ballets of Prokofiev and rejoice in the successes of the masters of the ballet. But they want something else: they want the image of our reality to find, at last, an expression in their beloved art. And this is a legitimate wish! Why is it, then, that to this day our ballet cannot tear itself away from the vicious circle of fairy-tale and romantic themes? Why is it cut off by a Chinese Wall from our contemporary life? The stamp of restoration lies on our ballet repertoire. Endless renewals and revivals of old ballets, not always for the better, widen the gulf between the ballet and reality.

Our repertoire is monotonous because it is void of a variety of genres. Along with romantic ballets we also want to see realistic ballets. We must have ballets of a lyrical and heroic character, ballets of historic and contemporary content. Together with ballets of tragedy and drama there must be also comedies. It is high time for the ballet-palette to be enriched by all the colors of the existing genres, instead of its already sparse repertoire being reduced to a common denominator.

2.

The Soviet ballet aspires toward a richer content. If, in the old ballets, the plot served merely as pretext for the dance divertissements, in the majority of Soviet ballets the plot appears as the main pivot of the performance. At the same time, all our latest productions are guilty of the same deficiency — poverty of the language of the dance. The desire to achieve content and expressiveness has been transmitted into rejection of the leading role of the dance.

This dangerous symptom makes evident that, while carefully safeguarding a whole chain of outdated canons of classical ballet, we depart from its most vital tradition — the revelation of content and feeling through the language of the dance.

No one will dream of underestimating the significance of well conceived and expressive pantomime in a ballet. However, the most expressive, the most emotional, the most poetic language of the ballet is dance. The ballet-master is a director who thinks in terms of choreography and who in his striving toward expressiveness, must seek after the language of the dance rather than avoid it.

Unfortunately even in such a significant production as "Romeo and Juliet" — a production that so deeply reveals the content of Shakespeare's tragedy — ballet-master L. Lavrovski expresses an obvious preference for pantomime over the language of the dance. We were correct in criticizing many old ballets because in them the dance was not in harmony with common sense. In our new ballets we must see to it that common sense must be in harmony with the dance.

To reduce the dance to the least interesting part of the ballet, as is done, for example, in "Cinderella" and "The Bronze Horseman": or to transform the ballet into a display of theatrical stage effects where one sees everything but the dancing skill of the ballet company, where the scenery performs more complicated evolutions than the live performers, where the mixture of styles reaches a point of the most crude eclecticism — all this means impairing the best traditions of classical ballet, without bringing anything new into them. Even in the past the classical ballet understood the genre of the fairy tale ballet, namely, that it was dance plus fairy tale and not fairy tale minus the dance, such as is the case with the ballets "Cinderella" and "The Bronze Horseman" in the Bolshoi Theatre.

3.

Sixteen years have passed since the Bolshoi Theatre made an attempt to deal with a contemporary theme in the ballet "Clear Stream". About this ballet "Pravda" wrote in 1936: "those to whom new relationships and new people in the kolkhozes are dear and close, will not permit the transformation of such things into a kind of game playing with kulaks. No one is hurrying our ballet and musical art. If you don't know the kolkhoz, particularly the kolkhoz on the Kuban, don't rush — work on, but don't reduce your art to a mockery of your spectators and listeners. Don't vulgarize life, which is full of happiness and creative labor". And further on: "our artists, masters of the dance and masters of music can certainly show, in realistic creative forms, the contemporary life of the Soviet people. They can do it by utilizing the creative genius, songs, dances and games of the Soviet people. But to be able to do it one has

to work steadily and study conscientiously the new mode of living of our country, avoiding both crude materialism and estheticism in compositions and performances."

What conclusion did the ballet theatre draw from this article? It removed the ballet from its repertoire and turned away from life, at the very time when it should have continued to search, to observe and answer this article with a new creation which would reflect life in all its vivid understanding of reality.

The recent failures of the latest productions on contemporary themes — such ballets as "Youth" (balletmaster R. Sakharov) and "Ruby Stars" (balletmaster L. Lavrovski) are once again the result of not knowing life, of unpreparedness for new themes and of an attempt to do something new according to old recipes.

The ballet "The Red Poppy", the content of which requires the depiction of the face of revolutionary China, unfortunately was also treated on the stage according to the old canons. Because of this, its most impressive features were the romantic scenes of the dreams of its heroine Tao-Khoa, while the scenes that demand realistic depiction of the revolutionary Chinese people and Soviet seamen — scenes that reveal the whole meaning of the ballet — were considerably weaker. For example: the dance of the Chinese coolies and the "Yablochko" (Apple Dance), in which the imagination of the choreographer was not based upon a genuine knowledge of life and the characters of Chinese coolies, and Soviet seamen, were feebly treated choreographically. In a much more genuine and vivid fashion, both the characters and revolutionary atmosphere were realized in the mass scenes of the ballet "The Flame of Paris" (balletmaster V. Vainonen). In it the theatre refused to accept the ballet cliches in depicting the mass scenes (3rd act). Thereby the ballet attained reality and the emotionally complete fulfillment of the dances.

Before the walls of the Bolshoi Theatre, and even inside of it, there have been revealed pictures of Soviet reality unprecedented in their character and scope: the friendship of the Soviet people,

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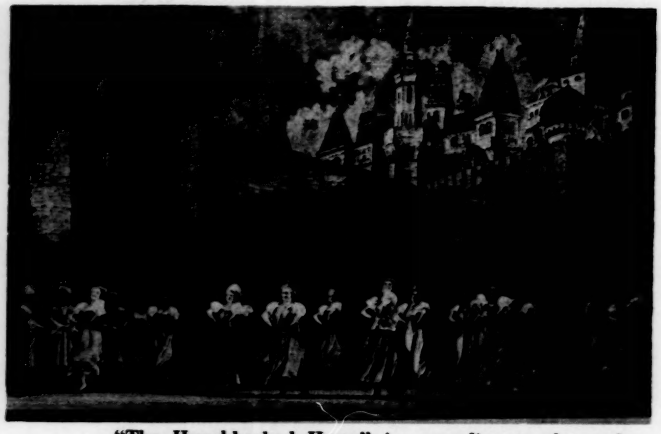


"The Hunchbacked Horse" is, according to the author, "the only ballet on a Russian theme . . . staged in 1865, unaltered to this day".

the gigantic growth of Soviet culture, the blossoming of national art, the mighty stream of the people's creative genius, holiday demonstrations, parades of the people, physical culture parades, exhibitions of the creative arts of the Soviet Republics, the faces of new peoples, of new youth — none of this has impregnated the creative imagination of the artists of the ballet.

The Bolshoi Theatre has accumulated a huge amount of artistic experience and it is understandable that all opera and ballet companies should watch it attentively. But it is one thing to be aware of that which is the best and most progressive in the creations of a celebrated theatre, and another to follow it *blindly* in everything, even when it lags behind life (or when it turns away from life). Unfortunately this is precisely what happens with the ballet. Analyzing the repertoire of the ballet theatre, seeing its remoteness from our days, one unconsciously remembers Gogol's words, when he wrote of Russian actors: ". . . before them surge and seethe humanity in all its freshness, but they are asked to impersonate people who have never before been seen".

The ballet and reality — these two words seem to growl angrily at each other when they are placed side by side, even though in practice they have not actually stood side by side. In the hothouses of the ballet repertoire fairy tale and exotic themes continue to bloom, far removed from our own days.

4.

The problem of nationality in the ballet continues to be most acute. In the entire history of the Russian ballet the only ballet on a Russian theme was "The Little Humpbacked Horse". But that too, staged in 1865 by the French balletmaster Saint-Léon, to the music of an Italian, Puni, was, naturally, pseudo-nationalistic. This imported Russian ballet has remained unaltered to this day.

Why, then, hasn't the Bolshoi Theatre found it necessary to undertake a fundamental revision of the "The Little Humpbacked Horse" in order to create a ballet based on a theme of Russian folklore, while still finding time to rework and repeat many times such ballets as "Gisele" and "Raimonda"?

The current opinion, among workers in the ballet, of the immeasurable superiority of the classical dance over all other aspects of choreography, has brought a ruinous underestimation of the national dance without which the creation of a contemporary ballet is impossible.

The development of our ballet — the broadening of the frontiers of the genres — is greatly hindered by the lack of knowledge, on the part of the workers in the classical ballet, of the field of folk dance. This lack of knowledge results in dilettantism, in a contrived stylization and mannered mixture of "French with Nizhni-Novgorod". The education of the ballet artist reminds one of a fairy tale about a young prince whose wise tutors taught him many sciences and great wisdom but forgot to teach him the tongue of his own people.

The unsuccessful attempts to create ballet on contemporary themes have given rise to a harmful "theory" to the effect that the sphere of ballet action is confined to the realm of fantasy, of the exotic, and of epochs far removed in time, and that the only language in which the ballet can speak of contemporary life is that of allegory, symbols and picturesque comparisons. This is thoroughly unsound.

How picturesquely, how expressively and poetically do the people reveal pictures of their everyday life in their dance!

Among the Yakuts, Evenks, Nemetz and other people of the North there have remained, to this day, hunters' dances in which, very cleverly and sharply, are depicted the habits of animals and birds, the dance of the seal, the crow, the goose, the bear and others. Army life is revealed in the adjar dance in "Khorumi", in the pamir dance of "Shamshiri-bases" (the dance with a sabre) and in the Ukrainian and Cossack dances with weapons. A great number of dances reveal people's work-days: "Lyanok", "Bulba" (potato), the White Russian dance "Shevchik" (the shoemaker), the Ukrainian dances "Poama" (grapes), "La spalat" (washing), "Koasa" (the hay-makers), the Moldavian dances "Pakhta" (cotton-wool), "Pillya" (weaving of silk thread), "The Tractorman", the Uzbek dances "The Mill", "The Reapers", the Lithuanian dance "That's how the cloth is woven", the Karelian dance "Dance of Kolhoz Brigadiers", the Ossecian and many other dances. I do not even mention the endless variety of the Russian dances which display the habits and feelings of the peoples and their characters.

Is not all this akin to the ballet?

Why then, up till now, has professional art been unable to

reflect the life which surrounds it? What happens precisely is that our highly developed choreography, which could have served the further development of the ballet if it were not chained by inert canons, interferes with our effort to express new images in the dance.

But if one were to agree, even for a minute, that ballet and reality can only communicate with each other at a distance, why has not the ballet taken advantage of at least this possibility for the expression of ideas and images which are closer to us?

Is the figure of Spartacus less meaningful than those of Francesca da Rimini or Esmeralda? Is not the wealth of Russian fairy tales as rich and interesting as the fairy tales of Perrault? Are the dances of Soviet peoples worse than the collection of exotic and pseudo-Spanish dances that invariably figure in our ballets?

Our balletmasters, having removed themselves from reality into the themes of the past, continue utilizing the ready-made language of the classical dance. With the same forms they attempt to render various eras and styles, old and new, although, in order to express new ideas and feelings in art, one must also find new forms.

The history of romantic ballet can serve as a prime example of the fact that form issues out of content. Leaving reality for the world of dreams, the romantic cultivation of feelings, the idealization of the feminine image which gives to it an aura of something above the earth — the ethereality of a sylph hardly touching the ground — is not all this magnificently expressed by classical pointes and by effects all of which create an illusion of weightlessness and elevation? How can our choreographers think that the dance created for the expression of such images could express the image, the thoughts and feelings of the Soviet people — that is, if not enriched by other means?

5.

The school of the classical dance did not emerge out of thin air. It had absorbed all the choreographic culture of the past, collected the labor of many generations and, in its more than two centuries of development, created a superbly worked-out grammar of movement, an amazing extension of the technical possibilities of the human body. The school of classical dance gives the performer the same power over the body as the school of classical singing gives over the voice. In this lies the tremendous and lasting meaning of the school of the classical dance for Soviet art. But the esthetic of the classical school of the dance is a prisoner of the epoch that gave it birth.

For the future Soviet ballet the classical dance is also of value because the classical dance has the capacity to portray the world of feeling and dream. This is the most lyrical aspect of the dance, and a quality which must enter into a contemporary ballet as a valued heritage which must be developed and enriched.

However, at times it seems that our balletmasters themselves underestimate the expressive power of the classical dance. For example, the ballet "Cinderella" begins with the step-mother and her two daughters getting dressed to go to the ball at the palace while Cinderella is busy doing household chores. The step-mother and her daughters depart, leaving Cinderella alone, sitting by the fireplace and dreaming of how wonderful it must be at the ball. It would have seemed correct if in the first scene, Cinderella — in contrast to the overdressed step-mother and her daughters — should look poor and tattered in her rags and crude wooden shoes and that only in the following scene, when dreaming of the palace and under the spell of the good fairy, should suddenly be transformed into a princess and for the *first time* go on pointes in a visual embodiment of her dream. Unfortunately, the ballet-master, using the stereotype technique of the classical dance and underestimating its expressive strength, puts Cinderella on pointes in the very first scene and even makes her sweep the floor while on pointes. By doing this, he denies Cinderella an opportunity of a transformation expressed in dance in the following scene. This example is a typical one. Often, in the ballet, a dance is performed on pointes simply because "that's how it must be", whereas the form of the dance should originate in an organic fashion and be justified by the content of the action and the inner feeling of the leading personages.

In the contemporary ballet both the concrete reality of situation and the inner life of the characters must be revealed with like strength and vividness. The classical dance possesses a substantial wealth of expressive means for the revelation of the feelings of its leading figures but the vital concreteness of action is not within its power. Usually, even in the old ballets, pantomime and character dance came to the aid of classical dance. With their help the ballet used to take on one or the other historical or national character and thus would transform itself into an antiquated, medieval, Spanish or French ballet.

The classical dance of the ballet stands in need of creative rejuvenation. However, a still greater rejuvenation is needed for the so-called character dance which has become fixed in its cliches and incapable of reflecting life and live characters. It should be replaced by folk dance which embodies the vital concreteness of national history, the habits, labor and all the diversity of the character and sentiment of the people.

Of course, folk dance in the ballet should not be transformed into an ethnographical document. It is not slavish copying of folklore, but a creative perception of it that is capable of infusing the classical ballet with the graphic liveliness, picturesqueness, and expressiveness of an art born of the people and of life. If the wealth of folklore choreography were to penetrate the classical ballet, its possibilities or expressions would become infinitely broader.

But this is only the first step. A combining of the old forms of the classical dance and the available types of folk choreography which reflect the past of the people is not enough for the creation of a contemporary ballet. This combination will become vital and fruitful only when, having learned the laws, style and character of folk choreography, having learned from the people how to transmute into the dance their keen and characteristic observations of life, we shall be able to embody the new images of our reality.

Our multinational Soviet youth — strong and hardened, with vivid and deep awareness of life — more than any others capable of loving and hating — undoubtedly can also express its dreams and happiness, love and friendship, even in the language of the classical dance. Undoubtedly, there will have to be changes in color, shifts in accent: not ethereality and incorporeal images, nor the search for unearthly beauty, but the beauty of the world, courage, energy and will — these are the new and vital feelings that will be expressed in the new classical dance.

Imagine a ballet about the International Youth Festival! What a vivid diversity of national characters expressed in national dances can be revealed in connection with this holiday of friendship and peace! Dances of struggle and wrath, courage and solidarity, triumph and liberty can pass before the eyes of spectators. What an exciting scenario can be created on this theme! What joyous and meaningful encounters can take place, what a variety of sensations and emotions can be revealed in a dance concerned with this holiday of youth!

How many other subjects can be embodied in Soviet ballet! One need only renounce stagnation in the guise of fidelity to tradition. It is necessary to have trust that our life, the feelings of the people of a socialist society can find strong, vital emotional expression in an art so much beloved by the people, as is our dance, our ballet. One must recognize in a creative fashion that which has been accomplished by the Russian ballet school, then bravely advance to a meeting with life.

Creation of a Soviet ballet is unthinkable without systematic study and work on new themes and without search for the forms in which to embody them. It is high time to put an end to the isolation in which our creative forces are functioning, when

(*continued on page* 55)

Square Dance

• At the century's midpoint, square dancing was very much like a huge snowball rolling along gaily and getting bigger all the time. But it was losing momentum, and threatening to fall apart of its own weight. And to some extent it did!

Many of the sections of the country that had been most intensely square dance conscious, began to fall away in terms of total attendance. Houston, Texas, for instance, which had had over 100 different dance clubs in 1950, declined to approximately 35 within the next two years. A comparable slackening of interest was felt in other cities and towns throughout the West and Southwest.

While participation was still very high in most sections of the United States, a number of alert callers began to recognize these danger signs. The question they asked was, "What can we do to forestall the trend, to prevent square dancing from going the way of "Monopoly", miniature golf and other discarded fads of the American public?"

Many veteran callers and recreation leaders sat down to do some intensive thinking. They recalled the long years of the square dance "drought", when it was only being done in rural areas, school and college physical education classes and by occasional scattered groups throughout the United States. They recalled how, in most places where it was still being carried on it had degenerated into a rough-and-tumble, brawling kind of activity, and only rarely were its original patterns, and qualities of dignity and courtesy truly maintained.

Then, beginning in the early 1940's, the tide had turned—and interest in square dancing began to mount.

Among all age brackets, it had made swift headway. Teen-agers learned to do-si-do with a whoop-and-a-holler in their youth canteens, a wartime phenomenon. Vacationing city folk learned to swing at summer resorts—and liked it so much they wanted to continue when they returned home. Particularly in U.S.O. centers, where recreation was provided for millions of service men during the war, it became popular.

There were certain very basic reasons for the growth of square dancing during a period of national emergency. Many persons who had their lives dislocated by the war found in square dancing a form of security, a means of achieving acceptance, which ordinary ballroom dancing did not offer. Square dancing was easy to enter into. It required no technical dance skills, and provided a quick entree into social groups; it was an easy way to make friends. One enthusiastic convert wrote a letter to "Sets In Order," the California square dance magazine:

> My own short experience with square dancing has taught me this—it offers me quite close contact with all of the many heterogeneous groups that go to make up a large city. I have come to know and appreciate many individuals as men and women. I have learned that not all bankers are Scrooges, not all truck drivers dopes, not all corporate officials stuffed shirts, not all lawyers shysters. . . . I have learned that they are all men and women rather than the faceless, unknown masses. I am very proud that square dancing has made it possible for us to invite new and wonderful friends to our home and to accept the fine hospitality of these same friends. A few years ago such intercourse was out of the question because I belonged to a little, segregated group that just did not care to venture beyond its own limits.

A second important psychological factor was that, at a time of

national crisis, it was natural for many persons to look back at the country's past, reviving square dancing as a form of American folk expression. In a sense, it was an unconscious affirmation of patriotic feeling; there was a parallel revival of American folk songs at the same time, with Burl Ives, Josh White, Susan Reed and Richard Dyer-Bennett achieving great popularity.

By 1947, the boom was in full swing, and by 1949, square dancing had assumed the proportions of a craze in many sections of the country. No accurate survey of the extent of participation could possibly be made, but it has been estimated that several million people adopted square dancing as a hobby during this period. From coast to coast they got together in parks, community centers, Y.M.C.A.'s, summer resorts, private clubs and huge open jamborees. Movies, radios and television screens began to feature square dancing. Dozens of books and record albums were issued, and a number of companies formed—just to make square dance records and loudspeaker equipment!

At the same time, however, a number of growing pains were being felt.

One of these had to do with the fact that square dancing had been transported from its rural setting to cities and suburban areas throughout the nation; often to small private clubs. Many of these clubs became exclusive, demanding in some cases social standing, and in many others considerable dance ability, in their prospective members. The dancers began to wear elaborate and expensive costumes, and to form hard-shelled cliques, thus losing the democratic, hospitable spirit that had so long been characteristic of country dancing.

Another growing pain had to do with the commercialization of square dancing. As it became "big business," many thousands of individuals turned callers, often without training, or having taken only brief courses at summer schools and workshops. These ten-day wonders usually lacked dancing ability, a sense of discrimination in the choice of dance materials, or the knowledge of how to work effectively with other people. Bickering, politicking and rivalries sprang up in the field, as well as feelings of sectional chauvinism, in certain areas of the country.

In this connection, a large number of state or regional federations and associations were formed in the years following the war, sponsoring workshops, institutes and huge festivals and jamborees. One of the most impressive of these was presented in Santa Monica, with the square dancers of Southern California taking over and blocking a state highway (with permission, of course), installing army floodlight batteries to light up the skies, and setting up tremendous temporary loudspeaker systems for the many thousands of dancers who drove from communities that were hundreds of miles away, to take part. Once again, in these vast mass events as in the small local clubs, square dancing was losing the common touch. It was becoming a show and a spectacle, rather than a friendly, easy-going activity in which everyone could take part.

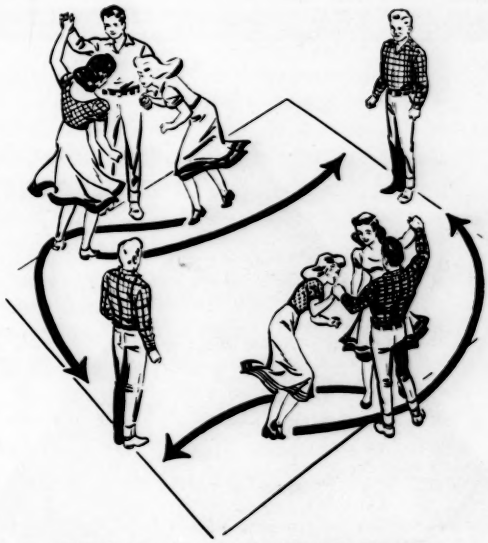
But perhaps the greatest problems arose in connection with the form of the dance itself.

Traditionally, the type of square dancing that had survived in rural sections had been simple, vigorous, and somewhat monotonous, in that each couple in turn went through the same figures with the other couples in the set. The newer leaders were quick to realize that this kind of dancing would not long continue to interest and chal-

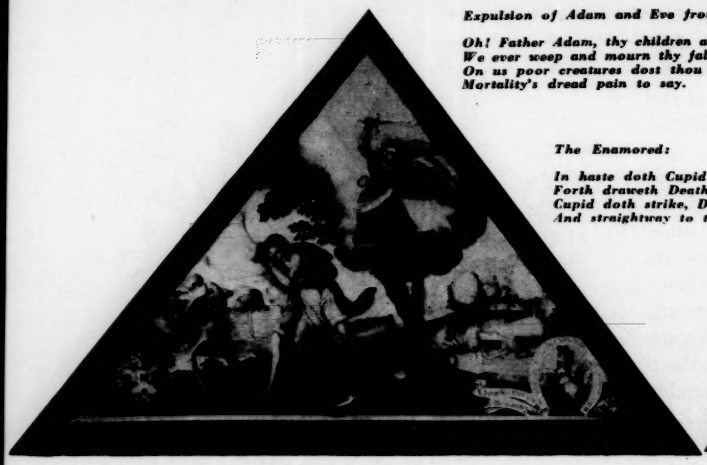
(*continued on page* 44)

passes a crisis

by Richard Krauss*

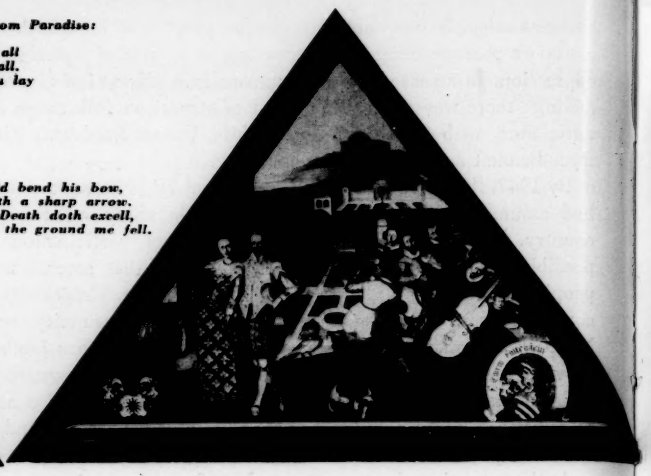


**Richard Krauss is professor of dance in the Interdivisional Program of Teacher's College, Columbia University, and the author of the best-seller, "Square Dances of Today", published by A. S. Barnes. Illustrations are from the book.*



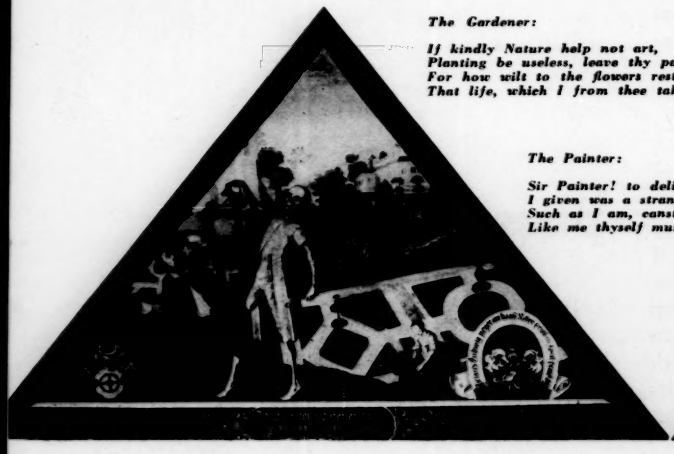
Expulsion of Adam and Eve from Paradise:

Oh! Father Adam, thy children all
We ever weep and mourn thy fall.
On us poor creatures dost thou lay
Mortality's dread pain to say.



The Enamored:

In haste doth Cupid bend his bow,
Forth draweth Death a sharp arrow.
Cupid doth strike, Death doth excell,
And straightway to the ground me fell.



The Gardener:

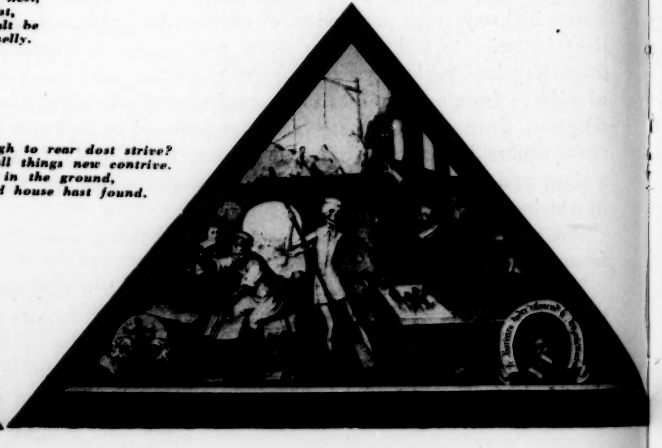
If kindly Nature help not art,
Planting be useless, leave thy part.
For how wilt to the flowers restore,
That life, which I from thee take o'er?

The Painter:

Sir Painter! to delineate
I given was a strange portrait
Such as I am, canst not portray;
Like me thyself must be I say.

The Quicksalver:

I drive the worm out with the nest,
Come buy at once, Probatum Est,
Take one thyself, and thou shalt be
From head to foot gnawed, cruelly.



The Architect:

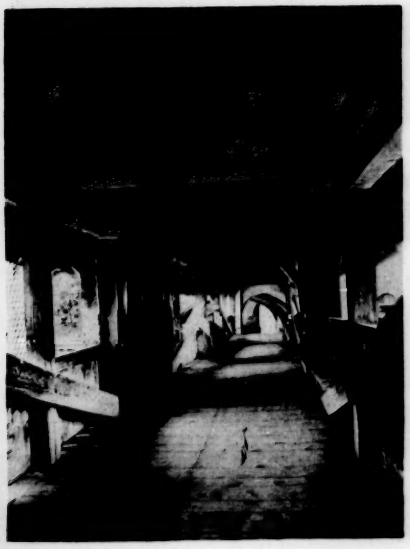
Why buildings high to rear dost strive?
Thou canst not all things new contrive.
Dig one ell only in the ground,
And thou a walled house hast found.

The medieval Spreuer Bridge in Lucerne, Switzerland is famous for its remarkable Dance of Death frescoes by 15th century artist Kaspar Meglinger.

Danse Macabre

by Julius and Naomi Postal

Under the pointed roof of the wooden bridge are the paintings and inscriptions reproduced on these pages.



● The Danse Macabre was a prevalent form of organized performance during the fourteenth century, a phenomenon of the Middle Ages behind which lies a revealing expression of its time. Its name derives from the Arabic words *kabr*, which means "grave", and *makbara*, meaning "graveyard". There has been controversy as to whether it was actually performed, or whether it was altogether a literary conceit. Such scholars as Curt Sachs, Edward Scott, Florence Warren and Berchtold Laufer all agree that the Danse Macabre (or, in translation, the Dance of Death) was actually a popular activity and that it only later became a favorite subject for painters and writers.

The performance generally took place in a churchyard where mummers (or pantomimists) were costumed to show the various "orders of humanity", from beggar to king. Each was led by a second mummer who was dressed in black and painted to resemble a skeleton. Together they danced up the center walk of the cemetery trying to outrival each other in antics and in mimicry, part of a lusty laughter-provoking ceremony.

But why was the subject of death the cause of such gay amusement? The answer lies in the setting of the Middle Ages. Under the best of circumstances people could look forward to living no more than thirty-five or forty years. For the men in armor, the highest born —knights and nobles—there was exactly one honorable profession, and that was war. To this add the Black Plague of 1348 (sixty million people died while it raged, over twenty-five million of them in Europe). Is it not understandable that the people of the Middle Ages should have evolved a dance in which they literally thumbed their noses at death? In society of any kind this sort of bravado is familiar (the condemned man going to the electric chair has been known to joke about death, and so has the flyer taking off on a one-way mission). In addition, and very importantly, it must be remembered that the rigid conventions were such that each person was frozen on his own particular social level, from which he could not rise. In an interment such as this everybody, without regard for social distinctions, was leveled by death.

Just as success stories are popular today (because they seem to prove that we, too, can "get ahead") so, in the Middle Ages stories of how this or that lord fell from high estate and became a beggar were popular: If you couldn't "get ahead", if you were doomed to live and die a peasant, at least you could enjoy the other fellow's downfall. In the Danse Macabre you could have the pleasure of taunting him as you yourself led him to his death. Even if it was only in make-believe it was apparently great fun.

Then as now, the dance holds a mirror to the civilization of its times.

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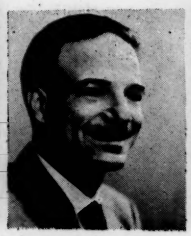
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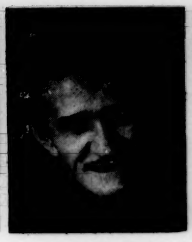
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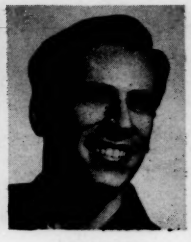
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The Goops

The Merry-Go-Rounders, as The Goops, are Patricia Cooper, Jeff Duncan, Sally Fitzpatrick, Florence Peters, Elizabeth Ray, Barbara Shivitz, Roberta Singer, Rina Sokoloff, Manon Sourian and Gloria Spivak.

• In February the Merry-Go-Rounders, an adult professional repertory company performing for children, with Doris Humphrey as Artistic Director and Bonnie Bird Administrative Director, made its debut. The unmistakable approval of the "small fry" audience occasioned three more performances, at the 92nd St. "Y" in N.Y., with a fifth scheduled for May 10th. The appeal of the skilled and enthusiastic group, gayly costumed and expertly presented, is also felt by the adults in the audience (they are permitted if accompanied by children). TV and touring dates for the company have been pencilled in for the fall.

To date the repertoire consists of Alwin Nikolais' "The Donkey", with music by Freda Miller, "Holiday in Israel" by Fred Berk, Bonnie Bird's "The Enchanted Balloons", and "The Goops", a gay study of the kind of children's activity that makes mothers despair. Eva Desca did the choreography (based on characters from Gelette Burgess' book, "The Goop Tales"), with Beatrice Rainer's music and saucy costumes by Eleanor de Vito.

In performance "The Goops" is introduced by Magic Mechanic Bernice Mendelsohn thusly:

The next ballet is called "The Goops".
If you've never heard of the goops
They are first cousins to leprechauns
And second cousins to giglums,
And third cousins to gremlins.
Now the gremlins gracefully fly through the air,
The leprechauns live in the trees,
The green giglums live in the earth
And the liver bones live in the sea.
But the goops are not quite so rare,
You're apt to find them everywhere.
Now take Erlydyn, he's a goop,
Xcitabelle, she's another.
Verislow is very slow
And Quarling is her brother.
Nevershair, Krysoe and Teeza are generally a nice little group,
But when they are not they are horrid.
That's when we call each one a goop.

A day with The Goops...

1

. . . is vehemently started by Erlydyn

4

. . . and Nevershair possessively clinging to his bat cries, "I've got something I won't share!"

7

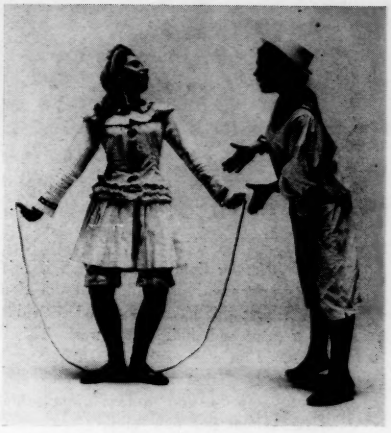
. . . *Who's* a Goop? "Not me!" says Verivaine.

2

. . . while, at play, Teeza takes Krysoe's kite,

5

. . . but everything's forgotten at Xcitabelle's news of "A party, a party!"



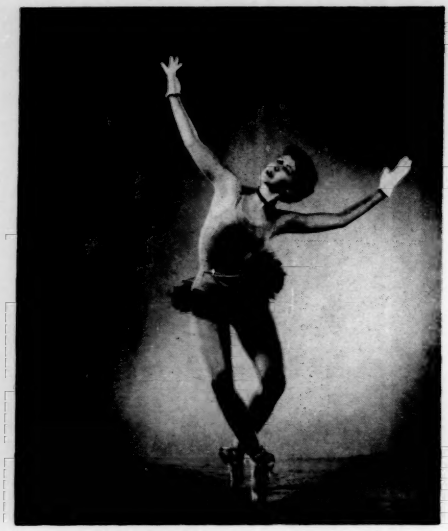
3

. . . Lemeetri approaches Verivaine with cries of "Let me try!",

6

. . . which Verislow (absorbed in "The Sly Spider") almost doesn't get to.

photographs by lionel freedman



walter e. owen

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young Dancers section

are dancers Dumb?

Dancers Aren't Dumb

by Roberta Bernard

Many is the time I have heard it said that dancers are dumb. "They educate their bodies but not their minds." Perhaps those who believe this have associated with dancers who only talk about the theatre and their dance work. This doesn't really reflect their ignorance on other subjects. In our society, people tend to speak mainly about that with which they are most familiar: a doctor about his profession, a taxi-driver about his passengers, and an actress about her new play.

Dancers are most certainly not dumb. They may be regarded as such, because they may not be able to express their ideas fluently through speech or the written word. Nevertheless, the ideas are there and usually come to the surface through their dancing which is certainly a valid medium of expression for a dancer.

A college degree won't make someone a nicer person to be with or give him more common sense. The intelligent use of common sense is far more important to a dancer than a knowledge of the history of ancient civilization or the latest scientific methods regarding the operation of an airplane. Learning by doing is always the best means of educating one's self. This the dancer often accomplishes through extensive travel. Going from city to city allows him to become acquainted with the landscape of the country he is in, its government and its industries as well as with the people themselves. Learning, by living with one's fellow man, is equally important, if not more so, than the knowledge acquired through the reading of books.

Just because a dancer is not a brilliant historian or a famous scientist, is no indication that he is dumb. He may simply have spent a little more time developing his skill as a dancer than in amplifying his knowledge of chemistry or mathematics. Many dancers speak several languages well just through contact with foreign dancers and choreographers or teachers.

Some dancers have become famous in fields other than the dance as well as being excellent dancers. Nijinsky is an excellent example of a dancer who was a gentle, painstaking, slow-thinking boy off stage, but once he began to dance, that marvelously trained instrument, his body, transported the beholder to the greatest heights a dancer has ever achieved. Tamara Karsavina was not only a fine technician, she was also a gifted writer. Her book "Theatre Street" is the perceptive and truthful autobiography of a fine dancer and an excellent writer.

No dancer is dumb (if you mean stupid) if she is able by bodily movement to convey an emotion to her audience. It takes an integrated mind and a real feeling for movement to convey feeling of any sort to an audience. It is safe to say that when a dancer communicates she is using her mind as well as her body in order to do so.

Dancers Dumb? Who Isn't?

by Judy Chazin

Some people think dancers are dumb because they are show-offs; but a dancer has to exhibit himself to a great degree both in classroom and rehearsal hall. It is for this reason that many times he forgets he is living in an ordinary world where kicks and jumps and spins or violent gestures label him as eccentric or a dope.

Dancers are people. Some are smart, some dull, some quick, some slow. A few are as good at math as they are at fouettés, others find math a dull bore. Because dancers are usually extremely sensitive and often shy into the bargain, regular classes, especially where they are scolded for being obtuse or ridiculed or criticized serves to make them seem even duller and slower-witted than they really are. It may be because dancing is a way of life, a religion or a philosophy to most dancers that outside events seem unimportant and high-school studies of little value. A dancer who participates in the lifelong art of the theatre lives in a small world of his own.

A few boys and girls are lucky enough to have excellent minds, splendid health and plenty of money. These fortunate ones are able to go on to college and practice dancing at the same time. There are those who win scholarships and work at fine schools and go through college under their own power, but most dancers who have to struggle to get passing marks and work hard for their board or tuition would find trying to go to

college too great a strain on their mental and physical capacities. It really isn't necessary, either, for it is quite possible to read and educate oneself on one's own. Many in the profession do.

All dancers aren't dumb, neither are they all brilliant. Most dancers are just a bunch of hard-working people who use their feet as well as their heads in order to earn their living by dancing because it is the thing they love best in the whole world.

Dancers Dumb! Sez Who?

by Jo Taylor

Some dancers are extremely dumb, some not-so dumb, and those that are left are not dumb at all. The "extremelies" in the dance profession are no dumber than their counterparts in the arts or the professions. There are plenty of stupid musicians, plumbers, painters, prize-fighters and sculptors around. As for the "Irmas", the "Miss Brooks" and "Lucy" beloved wife and mother, who could be dumber than they are — or better loved?

As for dancers — Take two hat boxes belonging to two dance students anywhere in the world and examine their contents as they are parked on a dressing room bench:

Hat box A contains:

1 large feathered fan

1 pair rubber baby pants (for reducing)

30 glossy photographs inscribed "Best Wishes, Ripples La Verne"

1 copy Smicky Pillane's "There Was Blood on Her Nightgown, Pillow and Kitchen Chair."

Hat box B contains

1 pair toe-shoes

1 leotard with tights, neatly folded

1 clean tutu

1 silver clip for holding a horse's tail (of a variety not grown on a horse)

1 copy "Arts and the Man"

1 copy "Plutarch's Lives"

Dancers dumb? Like foxes! Like people! Like you and me!

We asked Antony Tudor "Are Dancers Dumb?"

by Lloyd Katz

"Of course not," said Mr. Antony Tudor, Director of the Metropolitan Opera Ballet School. "You couldn't become a dancer if you were stupid. In fact," said Mr. Tudor, "in most cases you will find ballet dancers are usually smarter than other people with similar high school educations." Mr. Tudor explained that he thought this was true because dancers receive an excellent all-round education while travelling. He added that a great many dancers had an excellent understanding of world problems through first-hand information. "They certainly know as much about world conditions" he told me, "as the average person who reads a newspaper." Mr. Tudor said that dancers need a good education in order to meet society on its own level. He went on to say that "an academic education is important only in so far as it will be useful to the dancer in his profession." Dancers manage to learn a great deal about a great many things by reading and by conversation for there is plenty of opportunity for both during rehearsal and on trains and boats and airplanes.

"Frankly," he added, "I believe that a ballet dancer's education is usually far better rounded than the average person's. One must distinguish," he went on, "between intelligence and intellect. The intellectual approach does not deal in the physical, therefore it is not so important to a ballet dancer, but native intelligence is essential."

"However, the dancer who wants to choreograph a ballet suddenly finds that the intellect has become very important. In preparation for creating his ballet "Undertow" Mr. Tudor had to read many books about psychiatry. Mr. Tudor believes that a dancer absorbs and then puts to practical use the knowledge he has acquired while learning to dance. As a final word Mr. Tudor added that a dancer must have imagination.

"Imagination fosters curiosity which in turn fosters learning."

Notices

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Regina Woody will see to it that you get an application blank if you send a note or card to her, c/o Young Dancer Section, DANCE Magazine, 1841 Broadway, N. Y. 23, N. Y.

Young Dancer Recital Pictures

Again this year, dance school spring recital photographs will appear in July and August. In order that pictures may appear in the July issue, they must be received here no later than May 20th; for the August issue, June 20th.

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Milloss

(*continued from page* 23)

appreciated and furthered.

His works, if it is at all possible to classify them, deal more with concepts and ideas than with people or stories. He feels that language is not adequate to express ideas and he is convinced that in creating abstract character and symbols for the stage he will succeed better in conveying his thoughts, which are universal; just as he feels that the primary bond between people is spiritual rather than physical. Among the most impressive Milloss ballets which I have seen were "Ballata", which used sound effects of crashing waves, breaking glasses, chattering frogs, thundering locomotives, etc., as accompaniment, and "Mystéres", to Bartok's score for strings, percussion and celesta, in which five renowned dancers projected the haunting dramatic tension of the ballet. The dancers were Chauviré, Babilée, Philippart, Skouratoff and young Deryk Mendel from the Sadler's Wells Ballet. They, and many others including Toumanova, Hightower and Skibine adore working with Milloss, though he knows no mercy when there is a performance to be done. He thinks nothing of working a cast to the point of utter exhaustion, recreating or changing whole sections over and over again, or of starting rehearsals on stage well after midnight when the stage has been cleared of a previous performance.

Milloss does more than pluck flowers growing over the graves of those who have inspired him. One day last year he cut short an appointment we had in a little café on one of the seven hills overlooking Rome. "I have to take a train for Turin in twenty minutes — I am so sorry. You see, tomorrow happens to be the anniversary of Cecchetti's death and I must lay a wreath on his grave — no one except the Cecchetti Society in London will remember the date and no one will think of honoring this great master to whom so many of us owe so much . . ."

As he dashed off I mused over the fact that Aurel Milloss was as I had met him years before — searching, inspired, dedicated and humble.

ERRATUM

Notice

Ad appearing in the February issue run by H. W. Shaw was in error. Califones are only available at fair trade prices.

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ROMEO AND JULIET (Suite No. 2):
Prokofiev ..... ***Vanguard 12" : VRS 6004***

BALLET SUITE No. 1 (1950):
Shostakovitch.....***Vanguard 12" : VRS 6004***

Prokofiev compiled two orchestral suites from his ballet, "Romeo and Juliet." Suite No. 2, is here recorded under the direction of Eugene Mravinsky.

The various suites of this ballet were performed in symphonic form several years before the full evening length ballet version. The music was commissioned in 1934, written in 1935-36 and received its first fragmentary performance as a ballet in Brno, Czechoslovakia in 1938. This performance was only tentative, and plans were rushed to complete the production for a Leningrad premiere. Soviet choreographer, L. M. Lavrovsky finished his work amidst artistic and literary turbulence. The powers which were currently dealing out artistic credo had decided that a happy ending should adorn Shakespeare's tale. However, since translations of Shakespeare had found great popular favor with the Russian people, a storm of disapproval arose. Lavrovsky was allowed to follow the original tale and the ballet received its first Russian performance on January 11, 1940 at the Kirov State Theatre of Opera and Ballet in Leningrad. The decor, strangely enough, was by an Englishman, Peter Williams. Title roles in the ballet were danced by Konstantin Sergeyev and Galina Ulanova.

"Romeo and Juliet" was not staged at the Bolshoi Theatre until 1946. Today this dance-drama occupies a foremost position in the repertoire of both the Bolshoi and Kirov theatres, along with such old-timers as "Swan Lake" and "The Sleeping Beauty."

Unlike his earlier acerbic works, Prokofiev wrote for "Romeo and Juliet" profound and compelling music. Drawing directly from Shakespeare, he succeeded in fashioning a score of memorable and impressive proportions. Unusually lyric throughout, the music reaches dramatic heights of tragic grandeur and pathos with remarkable effect.

Mravinsky leads the Leningrad Philharmonic Orchestra through a sensitive, well-paced performance. Surface noise is minimum, and recorded sound is good.

The second side of this release has a performance of the Shostakovitch "Ballet Suite No. 1." Labelled 1950, the suite is one of three composed by Shostakovitch for "possible" use as ballet material. No actual dates of choreographic performance are indicated. The music is charming, lively and well rendered. Alexander Gauk leads the State Orchestra of the U.S.S.R.

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Square Dance

(*continued from page* 33)

lenge the new millions who had come into square dancing, many of them people of considerable education and sophistication. So, in many cases deliberately, these callers set out to change the style of dancing.

Particularly in California and the Southwestern states, they invented new square dance figures, complicated patterns that made use of constantly moving stars, contrapuntal movements of all the couples in the square, interweaving action and continuous changing of partners. These dances required precise knowledge, timing and coordination — representing a real challenge, even to the experienced square dancer. Bob Osgood, editor of "Sets In Order," observed that the emerging Western square dance forms combined the basic fundamentals of the early New England quadrilles, the spirit and flowing motion of the Kentucky running sets, the patter and some of the figures of the Texas dances, and the gaiety and liveliness of the Mexican dances of the Southwest.

But other authorities were neither so pleased nor so complimentary with the new forms of dance. In an article titled "Whither Western Dancing?" appearing in "Recreation Magazine" in 1950, the grim race among callers to make up new figures was seen as a serious threat to the square dance movement. The blatant commercialism, frantic speed of the music, dizzying successions of twirls and overemphasis on cowboy costuming were also criticized.

In addition, many callers began to question the growing practice of making up new "round," or couple dances. In the past, a number of traditional couple dances, like the "Black Hawk Waltz," "Oxford Minuet," "Badger Gavotte" and "Varsouviana," had been highly popular among square dancers. Not satisfied with these simple but graceful dances, many of the newcomers to the field set out to create new routines — a dime a dozen! Since most of these leaders lacked choreographic skill or background, their brainstorms turned out to be dance monstrosities, lacking in unity and form, often illogically put together and difficult to perform. Most of these new round dances were flimsily attached to the melodies of currently popular songs; they tended to enjoy brief periods of acceptance, and then expire completely as the songs left the Hit Parade. But their net effect (particularly when dozens of different dances to the same melody would spring up simultaneously in a single state or region) was to confuse both the dancers and the callers. Everyone felt that they had to keep up with all the new dances, not realizing that most of them were completely lacking in merit and, if ignored, would quickly pass out of the picture.

Baffled and frustrated by the intricacy of most of the new square dances, many of the veteran dancers dropped out of the picture. The activity no longer met their social needs — and this, after all, had been their chief motiva-

tion for taking it up. At the same time, would-be beginners found it difficult to break into established clubs in many areas. Often, when they *did* break in, the cold shoulders they encountered discouraged them from further participation. The problems and abuses were easy to identify. They involved the changed spirit of square dance groups, particularly urban clubs; the development of the entire field to a point where beginners found it difficult to enter, and where both dancers and callers found themselves pursuing the Pied Piper of increasingly complicated dances; and the ill-will and antagonism poisoning the atmosphere, particularly in terms of the relations between different sections of the country.

In 1950, facing an impending crisis, leaders in the field began to work out solutions, both as individuals, and as members of associations.

Determining to re-establish the friendly, democratic spirit so essential to any recreational activity, they scrutinized the policies and membership procedures of the clubs they were associated with, the methods of welcoming and integrating guest couples, the balancing of programs with interspersed mixers to break up cliques, and the over-costuming that had drawn emphasis away from dancing for its own sake.

In some regions, callers deliberately put a curb on the number of new round dances that were being taught; in Southern California, for instance, they wisely agreed to select one such number of all those created each month, and to teach this one new dance in their classes and clubs. Other callers voluntarily kept the difficulty of their programs at a reasonable level, slowing up the metronome beat and eliminating extremely complicated figures and "trimming" calls. They also decided to encourage beginners to come into the movement to a greater extent, by offering courses in fundamental dancing for them, through town recreation commissions and boards of education. Some associations adopted codes of ethical behavior for their callers, to minimize ill-will and unfair competitive practices.

Further progress was made in that many dance leaders determined to enrich their own programs with different styles and forms of dance, from all over the nation — at the same time keeping these types of dance distinct and different. Such forms as the New England contra, the Kentucky running set, and the Eastern and Midwestern singing calls are being performed and enjoyed today all over the country — with a consequent lessening of hostility among the various sections.

Today, square dancing in the United States is healthy, and gaining new converts every day. Lloyd Shaw, the beloved "Pappy" of American callers, recognized this in a recent message printed in "Sets In Order."

> Things are going fine! What we expected has happened — the wind is veering out to sea. We had to take in some sail and batten down the hatches, but we are scarcely rocking at all now, and we seem to be coming into quiet water. We are steadying down again to the good fun of dancing — the solid satisfaction of doing things well.

It was quite a stiff breeze at that! In the square dance world, this whirlwind of breaks and trimmings, of speed and intricacy, of new tunes and new manners, came near blowing down the ancient pattern of the dance itself. But don't worry . . . For every old club that died of excitement and high choreographic pressure, several new clubs are starting, and starting at the beginning. Callers who used to traipse all over the country are writing to me to say that they are staying right at home four nights a week, teaching eager beginners in their own basements. And this is very good.

The story of recreational dancing has always been one of high crests of enthusiasm followed by ebb tides; of recurrent fads in different forms of dance. In what direction will American square dancing go? No one can predict, other than to say that if the nation's callers continue to use intelligence and moderation and to avoid shoddy and second-rate material, the call "Squares on the floor!" will continue to ring out for many years.

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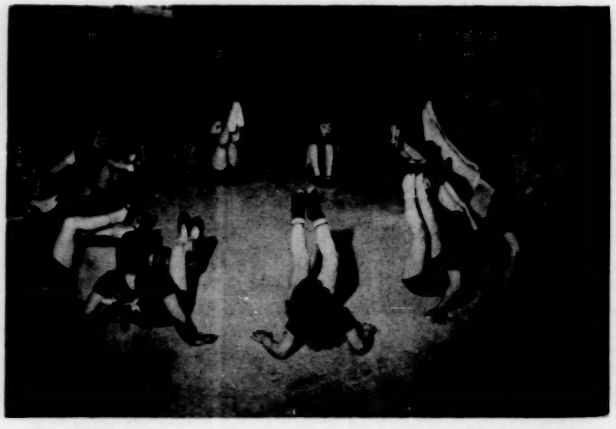
Pre-ballet training

by Thalia Mara

• For some reason or other more mothers are anxious to give their children dance training when they are four or five years old than at any other time. This may be due to several factors. Some mothers are under the erroneous impression that ballet training must be begun at a very early age and are afraid that it will be too late when the child is older; some are very ambitious for the youngsters; but most I believe are eager to find something constructive for the pre-school age child to learn and do.

The sincere dance teacher is thus faced with the problem of what to teach these young children in order to be truly constructive and valuable to their present and future well-being. There are a number of different approaches and varying thoughts on this subject. Creative Dance is one approach which has found favor with teachers, the Dalcroze method of Eurhythmics is another. The chief difference lies in the fact that the Dalcroze and creative methods encourage the child to improvise from rhythmic, kinesthetic and emotional motivation, without any set technique. The pre-ballet method is based on the conviction that the child must have a knowledge of specific steps, movements and dance patterns to work from—all part of a carefully organized plan leading into academic ballet classes.

As a ballet teacher I know and understand the wealth of good which comes to all children through the correct study of academic ballet technique. Even those children who have no talent for movement at all are greatly benefited by it — perhaps such children benefit most of all because they have more need of learning co-ordination, muscular control, rhythm and balance. However in accordance with the sound principles which underlie ballet technique the child under eight years old is too young for ballet. What then should such a child be taught?



Rhythms and technique are disguised in the form of an Indian Dance.

"Baby work" has long been of prime importance to dance teachers. "Baby work" usually means "baby dances" or solo, duo, or group "routines" simple enough for a young child to imitate and remember, after a fashion. These are usually totally unrelated dances and cover a variety of subjects from "making like bunnies" to the hula-hula.

Merely to teach "baby dances" is not the solution to real education and achievement in this important field. A sound plan must govern the work of the teacher. A plan which will take into consideration these points:

A. What is the ultimate goal of achievement?
B. What is necessary and good for the child's development?
C. What is the child capable of learning?

Let us examine each of these points in detail.

A. The goal of achievement with such an approach is to prepare the child physically and mentally for the study of authentic academic ballet technique. Because the aim of most parents in giving their children dancing lessons is primarily the development of a sound and strong body, good posture, grace, self-confidence and poise, and because these are the natural results of good ballet training, the teacher's aim must be to stimulate the young child's interest and maintain it. To keep a youngster happy and enthusiastic about dancing lessons season after season from the age of four to eight (when ballet exercises proper begin), in spite of the demands of school and recreational pursuits, there must be a sound, graded plan which makes the dancing lessons fun, interesting and challenging. Such a plan must lead the children naturally and easily into the study of ballet technique, causing them to look forward to a goal of achievement which when attained brings a real sense of success.

B. The "pre-ballet" plan awakens the processes of mental and physical co-ordination, develops a sense of rhythm, teaches the child to *listen* to music and makes him aware of the differences between the various tempos and moods.

Dancing is the most natural form of self-expression in the young child. The baby kicks his legs and waves his arms in the crib, as soon as he can stand he jumps and bobs up and down. Later, when he can walk and run, every child finds the greatest pleasure and satisfaction in whirling around and "dancing" when music is played.

The teacher's task is to preserve this joy in movement while disciplining the thought to accept directions and commands. A child can be taught definite movements, which can be repeated at will, using the correct foot and arm each time. This is done through simple exercises (which do not seem like exercises at all to the children

but become familiar games) and little dance forms. These exercise games are designed to make the child differentiate between various rhythms and tempos such as marching, skipping, walking, running, etc., to distinguish between right and left, and to co-ordinate the movements of feet and hands. In the early stages the little dances are based on well-loved nursery rhymes and original ideas, they advance to the fairy tales, and progress with the child's mental development to minuets, waltzes, polkas, and folk dances. Every dance has a story woven around it in order to appeal to the child's imagination and interest. Thus, the waltz becomes Cinderella's step and the dance that she does at the ball; the various tempos, moods and manners of walking become the three bears, etc. In the final stages of this pre-ballet training (material should always be about subjects suitable to children, and not in imitation of grown-ups) at the age of six or seven, the basic positions of the feet in ballet are learned and the most elementary aspects of barre work are introduced. These can include *demi-pliés, battements tendus* from first position, *rond de jambe a terre* (pausing in each position of the semi-circle), and *port de bras au corps cambré* (bending forward and backward).

The child who is prepared for entry into ballet class according to this outlined plan usually approaches this great event with the solemnity of a novice taking the convent vows and displays mental and physical superiority in ballet class because co-ordination and rhythm are already developed.

It is most important that very little formal ballet exercises be given in this four to eight year age program. When the barre exercises are introduced there should be no stressing of turn-out although reasonable care is taken that the movements are properly learned. The movements in dancing should be free within a framework of discipline. That is while definite steps are learned there is no striving for technical perfection. Under no circumstances should the student be permitted to do "toe dancing". Only through the *proper* execution of technical exercises can the strength be developed in the back, thighs, knees, calves, and feet which is needed to dance "on pointe" and this should not be done with the very young child.

The great majority of parents are amenable to the proper influence. A mother who comes with a request for ballet lessons or "toe dancing" lessons for her four year old does not know that what she is asking is not good for her child. The facts must be intelligently explained to her by the teacher. No mother really wants to do the wrong thing for her child; if the teacher knows and sincerely believes in the right methods she can certainly influence the parent. As to competition from other schools which do not do the right thing, this is definitely on the wane. No teacher today need fear taking a stand for the correct teaching methods — the public is rapidly becoming more educated, truth is on the march and knowledge on the subject is increasing.

Marie Grimaldi, instructor of pre-ballet classes at the School of Ballet Repertory (headed by Thalia Mara and Arthur Mahoney), asks her class to clap a regular rhythm four times, jump four times in the same rhythm, clap twice, jump twice, etc.

The ballet teacher is a most important citizen of the community for to her (or him) are entrusted the most precious assets of that community — its children. If these innocents are to grow up to be fine citizens with an innate sense of culture and a love for the arts it is the dancing teacher who must help to instill it. No teacher can be too careful that the curriculum of her school is right in its scope or that her knowledge of technique is well-founded and broad enough to enable her to teach scientifically and correctly.

C. Our final point concerns grading the work according to the age capabilities of the children. Because of the great difference one year makes in the very young child's mental development it is advisable to work in separate age groups. In this way there is no pressure on them to learn nor are the older and more capable youngsters held back. Each age group has definite exercises and dances planned just for their capabilities. I have already discussed the fact that the dances and stories woven about them progress with the child's normal development. The child's emotional needs, which change with each phase of development, must also be met by the intelligent dance teacher. At the age of four and five the child definitely shows need of being part of a group—the world is just beginning to expand from self and parent to curiosity about others. Most of the dances planned for this age group should be in the form of group activity. By six and seven individuality begins to assert itself and this should be encouraged in a right way by the teacher. Individual performance can now be happily developed and group activities expanded so that the child may still learn to defer to others and become part of the group by being conscious of the desires and feelings of other children. Thus the dancing lessons become even more important for they help to build the character of the child.

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Ballroom Panorama

by Albert and Josephine Butler

How to Enjoy the Viennese Waltz

Continued from March issue

Fleckerl and Cut-Through Swivel

• During the ante-bellum era of gay, grand balls, some fifteen years ago, we were guests at a brilliant Viennese Ball in New York. During the evening our eyes were drawn to two couples who occasionally varied their progressive whirls around the floor with fascinating left and right stationary spins. Mutual friends introduced us to one of these couples ,and of course we expressed our great interest in the variation. The lady and gentleman were most cooperative in showing us the technique and foot-work involved. Since then we have spiced our Viennese Waltzing with this variation.

In the November 1952 issue of the English "Dancing Times" we noticed an article on Viennese Waltz by Paul Krebs, who was described as "the well known German teacher and demonstrator who, with his wife, Margit, was placed first in the Viennese Waltz in the European Championship both in 1951 and 1952." In checking through the descriptive notes we observed under the headings of Reverse and Natural Fleckerl the identical foot-work and technique which had been shown us at the Viennese Ball. While the Fleckerl demands considerable practice to do well, it apparently is the one important variation displayed in the many Viennese Waltz contests in England and on the Continent.

Obviously both the Fleckerl and Cut-Through Swivel are only for those who have first mastered the basic progressive Right and Left turns in typical Viennese Waltz style.

The Fleckerl spins cannot be manoeuvered with partners apart. The holding position is close, with both partners holding firmly to counteract the away-from-center pull generated by the stationary whirl.

Because the Fleckerl is literally danced on a spot, the written description will have to suffice. The necessary superimposition of footprints makes a floor pattern impossible to decipher.

Reverse Fleckerl

Lady's steps start with Cts 4, 5, 6 and finish with 1, 2, 3

Cts		
1	L F	With weight on L F, swivel ¼ turn Lt on Lt heel
2	R F	Upper body turns sharply inward, bringing R F well around partner, and slightly to side of L F
3	L F	With a leftward swivel on R F, the L F is pulled back into a closed crossed foot position.

When the turning movements on these 3 beats are properly executed, a complete turn is made within the measure.

4 ..... R F ..... Slightly backward, continuing Lt turn—toe turns inward

5 ..... L F ..... Swings well behind R F. Toe of L F close to heel of R F. Keep hips well forward and *weight on R F.*

6 ..... With weight still on R F, swivel Lt allowing feet to uncross. At completion of movement weight is transferred to L heel for Ct 1.

Right Turn Fleckerl

Lady's steps start with Cts 4, 5, 6 and finish with 1, 2, 3

1 ..... R F ..... Slightly Fwd, heel turning inward—¼ turn Rt

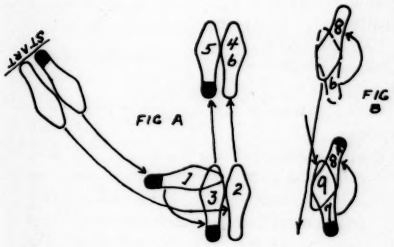
2 ..... L F ..... Upper body turns inward, L F close to and at side of R F

3 ..... R F ..... Pulls slightly backward as Rt turn spin continues

4 ..... L F ..... Bwd slightly, toe turns inward

5 ..... R F ..... Swings well behind L F—toe close to heel of L F

6 ..... L F ..... Closes to R F in regular position



Cut-Through Swivel Variation — Illustration 1

Footprint

1 ..... L F ..... Fwd—turning Lt

2 ..... R F ..... Swings around to Swd Pos—close to L F

3 ..... L F ..... Pulls in to R F and as the complete change of weight is made, the entire body axis leans well to the Lt

4 ..... R F ..... Fwd and *cuts through* with Lady in Outside Rt Pos

5 ..... L F ..... Closes to R F

6 ..... R F ..... As the change of weight in closed Pos is made, the vis-a-vis relationship is changed, to place Lady in outside Lt Pos.

Continue with Fig B.

Because of conflict in foot patterns, the foot action of 7, 8 and 9 has been drawn separately. Actually Footprint #7 is directly behind Footprint #5, approximately where Footprint #3 is shown.

7 ..... L F ..... Backward—Retain most of body weight on R F at Footprint #6.

8 ..... Swivel Lt on both feet #8 and 8 A to face in opposite direction—body should now face toward L F

9 ..... Transfer weight to L F—Preparing to cut through once more to either repeat the swivel or continue on into the basic Waltz rhythm.

Lady's Part

Cts 1 to 6 are in typical Viennese Waltz style. While Ct 4 is a backward step at Man's Rt, by the finish of Ct 6, Lady is at Man's Lt, preparing to step Fwd.

7 ..... R F ..... Small Step Fwd

8 ..... L F ..... Small Step Fwd, turning Lt

9 ..... R F ..... Sideward, turning Lt and preparing to step Bwd for Ct 1 of next Measure

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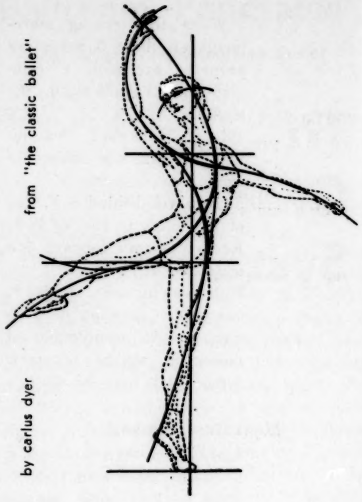

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Classes 11-20:

Barre:

Grand battement sur les demie-pointes

Centre:

Basic positions of the body. (Croisé, effacé, epaulé, écarté, en arrière, en derrière, à la seconde. From now on many positions and steps which the dancer has already learned will be mentioned, but at this point it is well to check to be sure that she is not confused about any of them.)
Grand fouetté en tournant with a relevé.
Movements in dancing. Plier, relever, élancer, étendre, glisser, sauter, piquer, tourner. These are the basic movements according to Cecchetti and through a knowledge of them, the student can more readily analyse steps.)

Classes 21-30:

Barre:

Battement relevé.

Centre:

Petit lié.
Grand fouetté en tournant sauté.
Temps de cuisse.
Entrechat six.

Classes 31-40:

Barre:

Battement fondu.

The Graded System

By Carolyn Parks

(*to continue in future issues*)

Centre:

Grand temps lié.

Grand jeté. (One teacher has questioned my waiting till now to teach grand jeté, and my having given tour jeté already, but until this point is reached I do not think most pupils have strong enough backs for a correct grand jeté.)

Brisé.

Failli.

Sisonne tombée.

Classes 41-50:

Centre:

Pas de basque Sauté.

Ballonné.

Cabriole (devant & derrière.)

Classes 51-60:

Barre:

Balancoit.

Centre:

Coupé. (Of course the student has done coupé before now, but this is a check-point for the teacher to be sure she knows the name of the step.)

Saut de Basque.

Cabriole. (En tournant & grand fouetté.)

Classes 61-70:

Barre:

Flic-Flac. (Note: From now on no new barre exercises should have to be taught.)

Centre:

Entrechat trois & cinq

Pas de ciseaux

Pas de bourrée courue. Demie-pointe. (The reason for waiting until this late in the training program to give pas de bourrée courue is that it is essentially a step to be done in toe shoes. The pupil is now almost ready for toe shoes and so there is logic in giving her the step at this time.)

Relevés in arabesque. (Demie-pointe.)

Classes 71-80:

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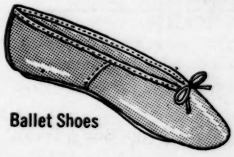

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Books in review . . .

Worlds of Music: *by Cecil Smith. J. B. Lippincott Co., N. Y.* $5.00

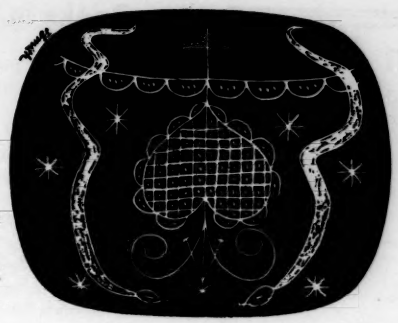
Reviewed by Robert Sabin

On page 123 of his new book, "Worlds of Music", Cecil Smith (previously editor of Musical America and now music critic of the London Daily Express) remarks that "generalization is dangerous." Mr. Smith should know, for he has indulged in it in this book to a reprehensible extent. By the time he reached page 271, he had forgotten this wise maxim. The brief, ten-page chapter entitled The Dancer's World reads much more like a hasty summary of the author's prejudices and apercus than it does like a carefully reasoned and organized chronicle or analysis. The statement that "When Limon and Graham can no longer dance, the modern dance will be dead" is simply indefensible, and Mr. Smith has buttressed it only with a few feeble generalizations.

Before proceeding to a rebuttal, I should like to warn the reader that "Worlds of Music" should not be judged by this and the other hastily-written chapters at the end of the book. The main body of the work, devoted to a description and analysis of the actual workings of the music business and artistic conditions in the United States, is brilliantly and challengingly done in spite of minor inaccuracies.

The chapter on dance, however, is outrageous. In the first paragraph he states that the dancer who has reached forty "is ready to devote himself to character roles. At forty-five he is too tired to dance, or too sluggish to please the public. He gives himself over to teaching, living on memories," etc. etc. Six pages later, Mr. Smith has to contradict himself, in referring to Martha Graham, "who in her mid-fifties is breaking all the rules by dancing as eloquently and powerfully as ever." Whose rules? Mr. Smith's? In stating that the New York City Ballet "represents the highest peak the art of ballet has reached in this country," Mr. Smith should have entered a qualifying reservation about the male wing of the company, which has never rivalled that of Ballet Theatre in its best years.

When he says of Martha Graham and her company, "conspicuously missing are the short skirts and shapely legs of ballet; the gleaming, polished decorum of performers schooled to present themselves as Beautiful People," and speaks of "contorted movements of problematic meaning," is Mr. Smith referring to the Sarabande from "Dark Meadow," one of the most exquisitely beautiful, finished, and formalized passages in any dance work of this generation, or to the duet of Yuriko and Bertram Ross, in "Canticle for Innocent Comedians", a vision of poetic loveliness? And what about Pearl Lang and the others, in "Diversion of Angels", a composition of pure lyric beauty? If these were not



Jacket design from "Divine Horsemen"

Beautiful People, Mr. Smith will have to supply a new definition of the term.

But even worse is to follow. Without offering a shred of evidence, Mr. Smith says that "the modern dance has too largely become an attempt to imitate Martha Graham. Only so strong and personal a dancer and choreographer as the Mexican-born Jose Limon — with whom Doris Humphrey, now unable to dance herself, sometimes collaborates as choreographer and artistic adviser — pursues a line wholly separate from Martha Graham's. Otherwise the modern dance today is a pale and spineless affair, practiced by dancers who think the way to perpetuate Martha Graham's type of art is to perpetuate her mannerisms." With an airy gesture, all the more shocking because he has been in a position to find out and know better, Mr. Smith continues: "And so, like the once innovative Ballet Theatre project, modern dance has about run its course. No dancer younger than Limon, who is in his forties, has come on the scene to give it promise of renewed vitality. When Limon and Graham can no longer dance, the modern dance will be dead."

It is a pity that Mr. Smith could not have seen the recent New Dance Group Festival. I wonder if he would have found Donald McKayle's "Games" an imitation of Martha Graham's mannerisms? Or if he would have considered Sophie Maslow's "The Village I Knew" a pale and spineless affair, and the dancing of Jane Dudley, Sophie Maslow, Ronne Aul, and the others devoid of promise of renewed vitality? Has Mr. Smith seen Natanya Neumann's "Lyric Suite", and "Ardent Prelude"? Did he see the first version of Nina Fonaroff's "The Feast"? Is he familiar with Valerie Bettis's "As I Lay Dying"? Has he forgotten Pearl Primus, Merce Cunningham, Jane Dudley, Pearl Lang, and a host of others? The dance chapter in his book is a blot on a volume that contains much good sense and penetrating thought, and it should be either omitted or thoroughly amended and reconsidered in future editions. As it stands, it can only do the author harm. (Final parenthesis: The author of this review happens to be a devoted friend and former professional colleague of Cecil Smith, and an admirer of his intelligence and critical acumen. But this chapter was too much . . .)

Divine Horsemen. The Living Gods of Haiti *by Maya Deren. Thames and Hudson, London, New York. pp.* 350. $4.75

Reviewed by Walter Sorell

I suggest you try to get hold of a copy of Maya Deren's book, "Divine Horsemen," and whenever you feel like escaping the reality of our world for a few hours, you turn to the mysterious world of Voodoo Haiti through which Miss Deren will guide you safely. She has lived among the people of Haiti for more than three years and seems to have written this book out of inner compulsion.

This is an emotional book written by an artist, not a scientific treatise of the anthropologist. And still it contains all the basic knowledge about Haitian culture and the metaphysical structure of its mythology. Maya Deren avoided the dry presentation of data and tried to convey in the main her personal observations leading the reader systematically into this miraculous, but complex, world. It may not be easy reading throughout, but it is always rewarding since her prose has the pulsebeat of poetry, and one doesn't even mind reading one or another paragraph twice. For example:

> "Myth is the twilight speech of an old man to a boy. All the old men begin at the beginning. Their recitals always speak first of the origin of life. They start by inventing this event which no man witnessed, which still remains mystery. They initiate the history of their race with a fiction. For, whether it was first in the sense of time, life is, for all men, first of miracles in the sense of prime. This is a fact. Myth is the facts of the mind made manifest in a fiction of matter."

Miss Deren familiarizes us with the communal structure of the Haitians and its complexities, we find their African heritage outlined, the Christian influence and how some of its features reappear in a modified version in their native religion. I found particularly interesting the chapters dealing with the rites as individual development and with the Voodoo priest as healer—which also shed much light on the daily life and actual living conditions of the Haitians.

(*continued on page* 54)

Illuminations Photo by George Platt Lynes

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edited by WINTHROP PALMER *and* ANATOLE CHUJOY

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Books in Review

(*continued from page* 53)

The magic of their religion and rituals brought with them from their original home in West Africa comes to life. For the Haitian, his religious system is part of his being, of his entire existence. It is not a "moral sustenance" as in the Christian-Jewish belief of the Western world. Voodoo must provide the Haitian "the *means* for living." His gods are not idols to which he prays or for whom he sacrifices; their relationship to their devotees is far more personal, they appear in living form, take possesion of them and then act as their teachers or doctors.

As religion is part of the life of the people, so is the dance. Haitian dancing is "not, in itself, a dance-form, but part of a larger form, the mythological ritual." These dances have often been explained as an extension of the "natural grace" of the people into "religious context." Its movement is motivated by ethos, and the performer of this sacred movement becomes "as if anonymous." The dancer and his bodily skill are not rated as personal achievements. It is the collective that turns artistically creative, and exaltation is only attained through participation in a group. The virtuosity of the Haitian dancer may even be applauded, but it never stems from any artistic self-assertion, it is and remains man's dedication to the divine spirit. (In June 1949 this magazine published Maya Deren's essay on "Ritual and Social Dances of Haiti".)

The description of her own experiences among these people, particularly those in which she pictures her participation in the ritual dances during which people became "possessed" belong to the best chapters of the book. And the story of how she herself became possessed, how she realized the ecstasy which got a hold of her, how she could, as in a dream, watch her alter ego, how the "white darkness"—as she calls this condition—entered her, is a breathtaking narrative. This chapter has the compelling force of fiction, so compelling that I was never quite sure whether the poet in Maya Deren did not occasionally get the better of the factual reporter. But, however it may be, one reader was grateful for this rare experience of such an eyewitness account and particularly for the detailed description of the inner process of one "possessed"

Maya Deren has been known to us as a daring and resourceful avant-garde photographer and maker of films. Her book, "Divine Horsemen," establishes her as a writer of interest, one who has the ability to translate the visual images into words which project them with verbal felicity and poetic vigor. Many photographs, taken by the author, and drawings add color to the exotic background of this book which is fascinating and adult reading.

Ballet and Reality

(*continued from page* 31)

balletmasters, spread throughout the cities of the Soviet Union, work in a planless and makeshift fashion. There must be creative conferences for the workers in the field of choreography.

A creative atmosphere must be built in and around the ballet. There must be organized creative attention paid to the ballet theatre and discussion of new work. Representatives of music, literature, pictorial art and the theatre must be drawn into this enterprise.

So far there is no sign of anything of the kind.

The absence of qualified critics of the ballet is simply amazing. For years, ballet workers haven't been able to see in newspapers an article that would raise questions of principle, disclosing reasons for the merits and faults of their work.

The choreographic workers of the Soviet Union feel a great need for literature on the dance, which simply does not exist at all. Representatives of the art world of the People's Democratic Republics — for whom Soviet art serves as a compass — literally ply us with questions on the theory and practice of Soviet choreography which, by the way, does not even have its own journal which should illuminate the choreographic life of the Soviet Union and other countries.

It is high time, in connection with the ballet, to think and act in a new way. The possibilities of ballet are far richer than they seem today and one feels a serious gap between the high mastery of our ballet and the creativeness of its originators.

If our choreographers would only look around them, look into the faces of the new heroes of our life who have astonished the world by the greatness of their characters, if they would become imbued with the spirit of creation by which the whole country is living, and by the beauty of the art created by the people, they would be able to find such themes, images and feelings and to express them in forms that would enrich our repertoire with genuinely new work. But for this we need daring, persistent and young-in-spirit artists of the dance, whose talent will be directed toward life and not toward ballet routines; who, though acquainted with the past, will not turn away from the new; who, while learning about life, will be inspired by it; people who will dare, and, unafraid of difficulties and disappointment, will push ahead.

For the creation of outstanding works of art only one condition is essential, which was pointed out by the great Goethe: "Fill your minds and your hearts — no matter how broad they may be — with the ideas and feelings of your age and the work of art will not be slow in making its appearance".

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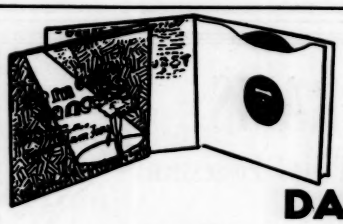

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Rhythmically Speaking

● Ed Sullivan's recent statement that someone should come up with something new in tap dancing is a protest that is not without reason, as we can see by the great number of tap routines that are totally lacking in rhythmic originality. It is obvious that dancers are having a hard time finding unusual and interesting tap sounds and that most routines are colorless. This is a fact that cannot be denied or ignored. The syncopated boom-chick mish-mash that is thrust on the public by way of television, motion pictures and dance conventions can best be commented on in one word: "Nix!"

Admitting that the present style of tap dancing is a far cry from the bounce-happy style of "hopping the buck", it is now obvious that that style was restricted and inartistic. However, the same excuse does not hold for the current *improved* methods of styling because tap in its present form has adopted and borrowed many new techniques, has relatively no confines, and can be executed with as much artistic styling as any other dance form. Despite these great strides, tap routines, for the most part, are still sadly lacking in rhythmic expression. This disregarding of modern rhythms is due chiefly to lack of initiative on the part of the dancer who prefers to cling to the tired rhythmic clichés that went out with high button shoes. The unfortunate part is that these outworn and unimaginative routines have widespread acceptance.

Along about this time of the year, a host of teachers will put in many frantic hours working out material for the forth-coming dance sessions. But because of limited knowledge, they will succeed only in combining a trite sequence of tap steps. Most tap masters would be slow to admit their lack of knowledge on the subject of rhythm, but it is necessary for them to realize that just rehashing old routines will not produce interesting choreography or good listening. It has been shown that ballet can enhance a routine, but if it is combined with dull tap sounds, it expresses nothing rhythmically. This fault can be corrected if the professional dancers and faculty teachers in the various dance associations, who influence the thousands of dance pupils and teachers throughout the country, would devote some time to the study of music. Tap, being an aural as well as visual art, can be greatly enriched by the study of music phrasing and rhythm.

by Johnny Mattison

There are such possibilities as kick beats, rhythmic overlaps, quasi triplets and innumerable jazz figurations which will add luster to a dance. There is also a relatively unexplored phase of dancing known as poly-rhythm, which is wholly mathematical in phrasing. This consists of such figurations as quadruplet (dancing four beats in the same time as three beats); triplets (three beats in the same time as two), etc.; the half note triplet can be used to good advantage, also the irregular grouping of beats, about which we have just spoken, can be super-imposed over other rhythms.

All of this sounds very technical at first, but in future issues it will be explained in detail so you can put it into practice. In the meantime: "On with the dance — let rhythms be unconfined!"

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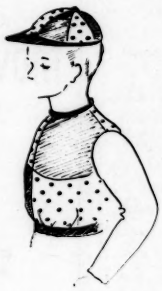


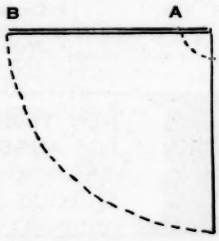
For the poodle cut: an arc of leaves and hanging strands of small flowers.

For the pony tail: keep from flopping by three strands of flowers and leaves.

For long hair: coiled braids on the head with perky ribbon loops in the center.

For character: a felt bodice trimmed with braid, panels of braid and tassels on the full skirt. Note: batiste is inexpensive and makes delicate-looking blouses.

To make bloomers into fitted pants, cut your pattern on dotted line as shown.



For more graceful fullness, circular skirts. Cut four pieces as shown.

From A to B is length from waist to hem.

• Much of the turmoil surrounding the Dance Recital centers about the costuming. It might help to review a few basic tenets and then go into specific suggestions, hints and "how-to's."

Frequently an attempt is made to appear theatrical and professional—and too often ends up looking tawdry and amateurish. Let us begin with line. The finished look will be only as good as the undergarment. No skirt or tutu will hide a baggy pair of bloomers. Many patterns are cut in bloomer fashion to accommodate variations in size and build. With just slight alterations these can easily be trimmed down.

A skirt cut circular has better fullness than a sparsely gathered skirt and is certainly more graceful and flattering. Well-fitting undergarments will not ride up in action and distort the costume. On the other hand, never over-fit a costume, the body must have room to expand and stretch when in motion.

The type of material used will also help to develop a good line and enhance the work of the performer. Cotton velveteen and cotton brocade are much richer on stage than is satin and sateen.

Braids, cordings and flowers used with just a little imagination can be more sumptuous than sequins, spangles and pearls. A little thought and imagination will frequently turn a mediocre costume into a delightful one. For instance, we have seen a dancer depicting the sea, wearing a tutu of white with an over-lay of blue. Just a little thought will reveal that the sea is blue with touches of white foam. How simple then to reverse the color scheme —blue underlayers with a white over-lay.

Frequently costumes look skimpy because the more expensive fabrics are used and the

recital Costumes

by Toni Holmstock

sketches by edith samuel

Exotic bird: a leotard dyed a brilliant color, with long coq feathers in arcs over the hip and as a bib.

budget does not permit adequate yardage. Tarlatan can be used for body in underneath layers and net for the top layers. Subtle effects of color can be achieved through the use of different shades of tarlatan and net.

A simple jacket can be turned into a sumptuous costume with braid, cording and tassels. Flowers can be used to greater advantage than is commonly done. An autumn costume can be portrayed with leaves, a few placed just so, to give a suggestion. Don't overwhelm your audience with the too obvious. Your character need not carry an oak tree to indicate his part.

Headdresses can be ornamental and still be firm as well as serve a utilitarian purpose such as to keep the hair in place.

It is our opinion that small boys, doing tap routines are cuter and more effective when costumed in pants cut above the knee, rather than full length trousers. A charming outfit for any general type tap routine could be a plaid vest, shirt and bow tie. A beany with a propeller on top could complete the outfit and give the illusion of speed in motion.

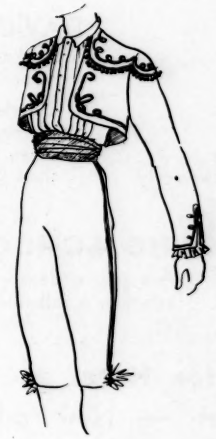
A sailor's outfit consisting of a striped basque shirt, white duck bell-bottom trousers is an extremely effective costume—white trousers are more effective against most stage backgrounds which are usually dark.

Shoes can be adorned with cheap buckles, made of cloth with the use of braid or sprinkled with glitter.

Leotards and tights can be dyed and can be most effective if used as a basic costume, adorned with a variety of trimmings.

Don't use too many props and gadgets.

To conclude—keep it neat and trim. Simplicity with dramatic accents will give you really dynamic costumes.



Something Spanish: ball fringe and braid and bright pompons at the knee.

Oriental: a bright leotard, tiny jacket trimmed with gilt braid and fringe, fringe ribbon band low at the waist and as armlets, colorful sheer trousers (cut straight) caught with elastic.

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Season in Review

(*continued from page* 12)

called "The Sea Gives Up Its Ghosts" (Ramiro Cortes). In the latter she resembled a strange and glittering object lolled and rolled by the sea. Performed with fishlike smoothness (entirely on the floor), the dance had a technical control that seemed, at first viewing, to be divorced from emotional content.

Other program mainstays were Donald McKayle's "Games", a heartwarming depiction of dancing-and-singing street urchins; and Sophie Maslow's "Champion", "The Village I Knew", and her rather loosely choreographed lyric work called "Four Sonnets" (Schumann).

Both "The Village I Knew" (Tucker, Matlowsky, Traditional) and "Champion" (Matlowsky) display Miss Maslow's greatest virtues and most serious fault as a choreographer. On the virtue side is a vivid sense of characterization that makes every character emerge as a person, with his own set of gestures and his own reason-for-being in the dramatic whole. Her works are full of flavor. But on the debit side is a carelessness in shaping the group sections so that loose fragments of choreography are pared away and dancers precisely disciplined.

The dancing in the Festival as a whole was solidly professional — with technical and dramatic growth being shown particularly by Muriel Manings, David Wood, and Billie Kirpich. Other members of the company (not already mentioned) were William Bales, Irving Burton, Charles Czarney, Joseph Gifford, Lila Lewis, Carl Morris, Nona Schurman, Alvin Schulman, and Anneliese Widman. Donald McKayle's "Games" had a special company consisting of Shawneequa Baker, Esta Beck, Eve Beck, Rey Charlip, Louanna Gardner, John Fealy, Joe Nash, and Walter Nicks.

The production was attractive, with new costumes burgeoning especially in "Four Sonnets", "Sonata" and "Snow Queen" (all by Anna Hill Johnstone), and a sunny, creative lighting job by Ralph Alswang. Not only did Mr. Alswang bring new life to old works with his varied lighting concepts, but he devised interesting color projection techniques for "Village" and "Snow Queen".

Marie Marchowsky
Natanya Neumann and Company
March 7, 1953
92nd Street "Y"

The contrast in style between Marie Marchowsky and Natanya Neumann helped to make their recital one of unusual interest.

Marie Marchowsky's point of departure is dramatic. She selects characters like a fierce woman of the streets ("Femme Traquée"), a Toulouse-Lautrec demimondaine ("After Toulouse-Lautrec"), or a coarse Spanish Maja ("The Maja") and brings them to life through a series of key revelatory gestures woven into a vivid and flavorsome dance structure.

While Miss Marchowsky's dancing has the oiled ferocity of a feline, Miss Neumann's is calm, almost dispassionate. One feels that she has developed the habit of standing outside herself and watching the shape of her movements, their contour through the air, the way they build upon one another. And so the visual aspects of her dancing often take ascendancy over the emotional content.

But as movement studies, her dances are often very beautiful in their juxtaposition of the elegantly rhapsodic and the willfully distorted (as in the Bach "Offering" and the hypnotic, metronome-accompanied "Ode").

Miss Neumann's new group work, "Lot's Wife", (with an original score by Eugene Lester) accentuated the choreographic virtues and faults that appeared on a smaller scale in her solos. There were moments of true movement invention in the slow lifts and tensions between Lot (Stuart Hodes) and his wife (Miss Neumann) and in the dynamic groupings of the People of Sodom. But the dramatic substance was sacrificed to a point where the wife's salification seemed like an afterthought.

Among Marie Marchowsky's new works was a compelling tour de force based upon Goya's "Age of Unreason". Through three characters ("The Inquisitor", "The Victim", "The Maja") she embodied the aloofness, the religious humility, and the shoulder-shrugging resiliency of the Spanish people. Far less impressive was her closing "Dance Hall Caprice" in which she tried to do a round-the-world version of the eternal dance hall encounter. Here she was trapped into parodying the bawdier aspects of her own style.

Both dancers showed more than usual musical awareness in their choice of accompaniment.

Poor Eddy
Brander Matthews Hall
(Columbia University)
March 11 through 18, 1953

Dance and drama are sister arts. Yet when juxtaposed in a single production, they are often at variance. This is because dramatic gesture has a literary or narrative basis, and dance has a rhythmic basis. "In "Poor Eddy", a ballet-biography of Edgar Allan Poe, this essential difference was brought sharply to the fore.

The work, written by Elizabeth Dooley, consisted of a series of dramatic scenes depicting the outer realities of Poe's depressing life. Each scene was followed by a danced interlude depicting the inner reality as expressed (and recited by an offstage voice) in Poe's writing.

In order to keep the dramatic scenes from seeming too far removed from the dancing, choreographer Doris Humphrey foresook her usual deeply illuminating style and became quite literal. During the first half of "Poor Eddy" this proved disastrous. For the dramatic portions could not further the action, and the dance portions did not.

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Dance Masters ... OF AMERICA

Season in Review

(*continued from page* 61)

In the second half the dancing became freer. And scenes like that of Poe pursued by an effigy of himself in a premature burial rite, began to achieve a pace of their own.

A clumsy device was used to interlock the dramatic and dance sections. The character of Poe was injected into the spoken sections but given nothing to say, and he led the dance sections, but principally as mime. It would have been wiser to divide the role and use a speaking actor and a dancing dancer.

As it was, Charles Weidman coped gracefully but not forcefully with the tandem role. And he made the error of becoming so immersed in the Poe character that he lost dramatic objectivity.

Yet, despite these drawbacks, one kept feeling that within the dance framework of "Poor Eddy" there lay the nucleus for an exciting all-dance work on Poe. Perhaps some day Miss Humphrey will see fit to realize it in her own terms.

Miss Humphrey assembled an attractive company headed by Andora Hodgin, June Dunbar, Lucy Venable, Dorothea Douglas, and Melisa Nicolaides. Albert Rivett contributed an atmospheric but not particularly danceworthy score. Lester Polakov's set made remarkably flexible use of a smallish stage space.

Spring Dance Concert
School of Performing Arts
March 14 and 15
92nd Street "Y"

The Spring Concert of the School of Performing Arts was a rich dance experience — exuberant yet disciplined — disarmingly young yet thoroughly aware of dance as a serious art form. Because they were moving in technical ways they understood and in dances that were a challenge, the youngsters were full of spring and bounce. Yet their dancing had direction and pace and the kind of authority that one usually expects of far more experienced performers.

The bulk of the program consisted of group works choreographed for the students by faculty members (Patricia Casey, Diane Renay, Nancy Lang, Shirley Broughton, Lillian Moore, Gloria Newman, and Robert Joffrey). In their choice of subject matter, all took intelligent consideration of the age range of the dancers. But in terms of movement they made stringent professional demands. At least one of the dances, Shirley Broughton's "Timbres", certainly deserves to be perpetuated by an adult professional group. (Although one wonders whether any group of adults could achieve the loose-limbed ease that these adolescents had as they poured through space in the nine brief studies that comprised the dance).

One of the liveliest aspects of the program was its awareness of the many approaches to the art of performing. In addition to the faculty-made works, there were two original student compositions; works from the classic ballet repertoire (staged by Lillian Moore); and even a musical comedy interlude. The latter, Hanya Holm's "Tarantella" from "Kiss Me, Kate", had the added interest of being reconstructed from Laban dance notation (by Els Grelinger).

Perhaps because the young people did not try to imitate adult behavior, they did not seem childish or amateurish. And their technical imperfections were the charmingly offbalance moments of all growing creatures, rather than the painful result of inadequate training. How fine it would be if they could take their Spring Concert all over the country and show other young people and their parents what creative dance training really looks like!

Vela Montoya
March 18, 1953
92nd Street "Y"

More than most of the other national dance-arts, the Spanish dance accentuates the difference between the sexes. It demands of its female dancers the very essence of femininity — of its male dancers the self-assurance of true masculinity.

It isn't enough for a female Spanish dancer to be merely cute or coquettish or lively. In a Sevillanas, for example, she should be calm, haughty, with a touch of daintiness. In an Alegrias she must be ferocious as a tigress, gay and casual as a courtesan. In every dance she must be first a woman and then a dancer.

And this is precisely why Vela Montoya failed to achieve a true Spanish flavor in her concert. True, she has capably mastered the physical aspects of Spanish dance. (There was snap in her torso, a neat lift to her legs, firmness in her back.) But she has yet to absorb its emotional and social basis. She is too much the eager young woman looking as though she were about to giggle and hide her face.

Miss Montoya shared her program with two partners, Juan de Leon and Antonio Valero. Mr. de Leon has somewhat the same problem as Miss Montoya. He has encompassed the essentials of Spanish dance (although his body carriage is occasionally marred by a jutting derriere). But his whole approach is lacking in assertiveness. Mr. Valero, on the other hand, while evidently out-of-practice, was full of starch and caprice. In the closing "Cuadro Flamenco", his delightful ardor toward Miss Montoya actually led her to do her finest dancing of the program in a langorous Zambra called "Granada Arabe".

Miss Montoya has a decided flair for dance design. All of her numbers were clearly organized and interestingly staged. The program was accompanied by Antonio Rodriguez, an agreeable if not especially impressive guitarrist; and by Neal Kayan, a brashly unmusical pianist.

(*continued on page* 64)

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Season in Review

(*continued from page 63*)

Juana in "Dance Portraits"
March 21, 1953
92nd Street "Y"

Juana's concert of "Dance Portraits" was a fascinating experience. Unlike many ethnic dancers, who stick close to the well-trodden Spanish and Eastern paths, Juana went far afield. In addition to a set of Eastern dances, she came up with some unusual Berber, Yugoslav, and Polynesian material. Particularly rewarding were "A'wach", a Moroccan ceremonial in which, bathed in a blue light, she swayed hypnotically forward and back, bending at the knees; "Ghedra", a Moroccan dance of seduction done entirely on the knees; and "Bibera" a freize-like ritual-of-work from Bosnia.

In watching the dances, one had a constant sense of discovery — a constant awareness of the variety of gestures that can be used to express the same basic human emotions and needs. But the program did not achieve much emotional depth.

Perhaps that is because Juana tends to approach her material in terms of form, rather than content. She carefully reproduces its visual aspects. One gets a very clear idea of body postures, the shape and force of gestures, the total outlines of the various dances, and their individual flavor. But rarely does one catch that most precious ingredient — the ecstasy or intensity that comes from the fact that ethnic dance, unlike theatrical dance, is performed directly out of emotional need. Very often this urgency is needed to offset choreographic simplicity (as in the Polynesian dances). Without it, some of the dances seem almost too naive for theatrical presentation.

The entire program was stunningly and meticulously costumed and tastefully lighted. It had all the ingredients of good theatre except the one that matters most.

Choreographers' Workshop
March 22, 1953
92nd Street "Y"

In its last program of the season, the Choreographers' Workshop was again more charitable than discriminating. It admitted a spate of choreographic lame ducks with one or two works of minor promise.

The "feature" of the program was the solo appearance of Naomi Aleskovsky, an Israeli dancer. Miss Aleskovsky's three solos seemed typical of the trend (exclusive of classic ballet) in Israel today. Her "Timnah" represented use of Biblical material; "The Yemenite Girl" represented the Arabic influence; and "Dance of the Hanged", with its exaggerated facial expressions and large-scale pantomime, stemmed from the Middle European "Expressionist" dance. In other words, Miss Aleskovsky brought no special freshness of approach. As a dancer, she has a facile, flexible instrument which she uses to produce

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movement full of emotional sincerity but lacking in exactitude and focus.

Like many young choreographers, Richard Englund selected an all-encompassing life-concept for his first group work. But unlike most young choreographers, he almost succeeded in harnessing it to movement. His work, called "Winter Age" (to a poem by John McNeill), had to do with the inevitable solitude of maturity. It was realized in terms of symbolic creatures (a questioner, a possessor, a talker, a reader, and an adorner). Using his dancers like endlessly manipulated wire armatures, Mr. Englund succeeded in creating a consistent mood of solitary search. His unusually responsive and well trained dancers were Sally Holroyd, Lucille Badds, Jan Feder, Ellida Kaufman, and Carol Kelly. Peter Macero supplied the score.

Like Mr. Englund, Marion Scott is prolific in movement invention. But she has a distressing habit of starting a dramatic theme and then letting it dangle while she becomes preoccupied with the forms and shapes of her choreography. In her trio, "Heaven-Bent", she attempted to show a rushing New Yorker who, upon arrival in heaven, became as placid as the other angels.

The remaining group works (Karoun Tootikian's "Page from Antiquity", Angiola Sartorio's "Four Studies", Fedor Lensky's "Escapade", and Eugenia Cassin's "Gregarious Creature") had one element in common. They did not relate form and content. And so the dancing became little more than aimless energizing.

In style, Miss Tootikian's Babylonian ritual was a study in vestigial Denishawn. Miss Sartorio's (the most substantial of the four) moved arbitrarily from classic to modern, from non-thematic to pantomimic. Mr. Lensky's was a piece of long-winded sentimentality. And Miss Cassin's was in that wide-flung extrovert vein that can best be characterized as video-modern.

Lester Horton Dancers
March 28 and 29, 1953
92nd Street "Y"

For almost as many years as Doris Humphrey and Martha Graham have been pioneering on the East Coast, Lester Horton has been creating dance works on the West Coast. And so he, too, has come to be classed as a pioneer.

But actually he is more a reflector than an innovator. Within an essentially theatrical framework, he produces dance works that combine music, movement, and decor with taste and full awareness of their decorative value. His dances appeal to the eye more than to the heart.

Through his program notes Mr. Horton tries to add psychological or atavistic weight. But this is not successful. For no program note can add a dimension not already inherent in the choreography.

Of the works presented in this first New York visit of the Horton Group, the most

(*continued on page 66*)

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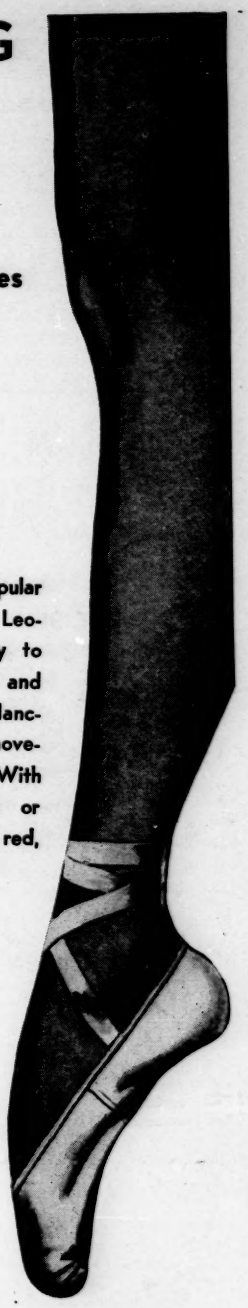

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Season in Review

(*continued from page* 65)

memorable was a duet called "To Jose Clemente Orozco." It was one of four works grouped under the title, "Dedication In Our Time." And it was, surprisingly, the shortest and least pretentious of the four.

Straightforwardly performed by Jack Dodds and Carmen de Lavallade, the dance depicted two Mexican peasant-revolutionaries. It began quietly, with the woman sitting and the man crouching by her side. In an imaginative bit of symbolism, the woman enveloped the man's sombrero in her shawl and tied it to her back like a child. The couple joined in a dance that combined watchfulness and peasant abandon. Finally they returned to waiting, with the residual tension from the dance expressed in a rhythmic squatting and rising to the knees.

The element that distinguished "To Jose Clemente Orozco" from Mr. Horton's other works was the careful integration of the emotional and the pictorial.

The other "Dedication" did not stand on the same solid emotional roots. The trio called "To Ruth, Mary and Martha, Pioneers in the Dance" was composed of wide-spiralling, "free" movements that became ineffectual through repetition. A solo called "Memorial to Hiroshima" introduced what was to become a rather salient Horton weakness — the substitution of prop or costume device for really meaningful gesture. And the closing "Dedication," called "To Federico Garcia Lorca," foreshadowed a longer Lorca work, which came later on the program.

The longer work, called "Prado de Pena," was a pictorialization of "Yerma," Lorca's eloquent tragedy upon the theme of sterility. In his use of fabric-draped crosses, chairs in patterns, snapping fans, and imperious, rapidly shifting bodies, Mr. Horton created a set of six free variations on the theme — variations

Carmen de Lavallade and Jack Dodds in "To Jose Clemente Orozco", one of the "Dedications In Our Times" choreographed by Lester Horton.

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full of flavor and atmosphere — variations more kaleidoscopic in their melting patterns than inexorable with the hidden pulse of true tragedy.

The same flavor-of-tragedy without its real impact occurred in "The Beloved." Here Mr. Horton intended a social commentary about the double standard at the turn of the century. But actually the dance was a simple melodramatic episode about sadism-leading-to-murder. As a sanctimonious Victorian gentleman and his victimized wife, the dancers engaged in the slides and tossings and climbing upon each other usually associated with apache dancing. One became so involved in the spectacular movement effects that the homicidal climax lost some of its impact.

'Comic relief' was provided by "Seven Scenes with Ballabili." One of those fluttering-hand-on-the-heart, boy-chases-girl trifles in Commedia dell'Arte style, its chief value lay in its revelation of the group spirit of the company — and a delightful company it is, with the similarity of energy output and body alignment that comes only from working together over a period of time — and with a choreographer who has a healthy awareness of style.

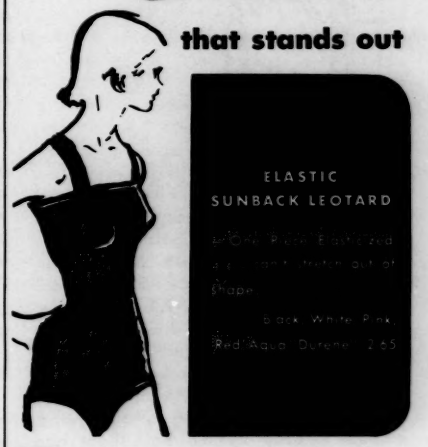
In fact, Mr. Horton's only esthetic struggle seems to be with content and its inevitable effect upon form. In "The Face of Violence" (Mr. Horton's fifth reworking of the Salome theme) the choreographic structure resembled a hammock swung between two trees. It was taut on both ends and sagged desperately in the middle.

The opening scene, in which Salome tried to seduce the guard and the prophet, was full of brilliant contrast — with the restless, sinuous, driving patterns of Salome pitted against the rigidity of the guard and the rabbity darting of the prophet. And the end of the dance, with Salome performing a half-mad erotic solo with a scarf (representing the several head), achieved a breathtaking atmosphere of frenzy-beyond-frenzy. But what occurred between — the long segments for the king and queen and eunuch — had a scurrying aimlessness.

The high point of the dance was the rich performance of Carmen de Lavallade as Salome. Miss de Lavallade is a find. Tall, lithe, seemingly lyric in attack, she is also capable of wide emotional range and sustained dramatic concentration. And like all of the Horton dancers, she performs with a devotion that admirably reflects the atmosphere in which she has been trained. The other members of the company are Lelia Goldoni, Joyce Trisler, Misaya Kawasumi, James Truitte, Norman Cornick, and Val Goodrich. The excellent Jack Dodds appeared as guest artist.

Mr. Horton also designed the modest sets and simple but colorful costumes. And Gertrude Rivers Robinson composed most of the music, which was remarkably faithful in style to the choreography, and helped to create a dance theatre consistent on every level and lacking only in depth.

there is One that stands out



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....latest from London

Alicia Markova appeared as guest artist with the Sadler's Wells Ballet for the first time on March 16 in "Giselle" and received a whole-hearted ovation for a performance still incomparable for its style, feeling and exquisite lightness. In "Swan Lake" Act II, partnered by **Michael Somes** who also danced Albrecht to her Giselle, she also scored a triumph, dancing with far more speed and vitality than when last seen in London. Her performance in "Les Sylphides", with **John Field** for partner, was a little disappointing, perhaps marred by the hard light and workmanlike atmosphere of the production.

Anton Dolin may be the next guest artist at Covent Garden. It is hoped that he will appear as Satan in a few performances of de Valois' "Job" during May.

Margot Fonteyn's return to the stage after a six-month absence was the occasion of an enormous personal ovation on March 18. The cheering and applause had nothing to do with her performance in "Apparitions" but was just a great big "welcome back" for a beloved and sorely missed artist. Fonteyn is due to give her first performance of Odette/Odile in the new production of "Le Lac des Cygnes" on May 7th.

Marshal Tito of Yugoslavia visited the Royal Opera House, Covent Garden, on March 19 to see a performance of "Lac des Cygnes" in which **Moira Shearer** danced Odette/Odile. The visit was marked by elaborate security measures, about 200 police forming a cordon round the Opera House. During the third interval **Ninette de Valois, Frederick Ashton, Robert Irving** (conductor), Moira Shearer and Michael Somes were presented to the Marshal, who watched the performance from the Royal Box in company with Viscount Waverley, Earl Alexander and Mrs. Churchill. The last occasion on which Tito saw "Le Lac des Cygnes" was at the Bolshoi Theatre, Moscow, in 1947.

Richard Buckle, former editor of the magazine "Ballet" and dance critic of the London "Observer", will have his first play produced at the "Q" Theatre in London on April 14th. The play is a comedy but Buckle's great ambition is to write a heroic tragedy in a contemporary setting.

Robert Helpmann, another fugitive from ballet, scored a triumph in a new field of theatrical activity on March 31 when he produced T. S. Eliot's "Murder in the Cathedral" at the Old Vic and earned a crop of excellent notices. Helpmann was recently seen on Broadway with Katherine Hepburn in "The Millionairess".

Andree Howard's divertissement ballet "Veneziana" for the Sadler's Wells Ballet had its premiere on April 9th, with **Violetta Elvin, Alexander Grant** and **Brian Shaw** in the leading roles. Decor and costumes were the late **Sophie Fedorovitch's** last work for the theatre.

Ballets Jooss opened a three-week season at Sadler's Wells Theatre on April 7th..... **Roland Petit's** new company will make its bow in London on May 26th, presented at the St. James's Theatre by Sir Laurence Olivier and S. A. Gorlinsky. **Colette Marchand** will be ballerina..... **Sir Barry Jackson,** a pioneer of the repertory theatre movement in Britain and a Governor of Sadler's Wells and the Royal Opera House, Covent Garden, will receive an honorary degree of Litt.D. at the Founders' Day celebrations at Manchester University on May 20th..... **Sadler's Wells Theatre Ballet** left April 5th on a tour of Holland, Belgium and Germany. They return to London May 3rd and open their Coronation Season at Sadler's Wells on May 4th.

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(*continued from page 4*)

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Here and there . . .

Letitia Jay, N. Y. concert dancer in Oriental style, will visit in Abilene, Texas in May, where she will appear in the spring recital given by school of her mother, **Eileen Jay** . . . **Jessica Williams** of Tonawanda, New York, has written and choreographed the ballet sequence for a musical called "Imagine Me!", produced at the Studio Theatre in Buffalo, N. Y. on March 2-21. The dancers were local teachers and students.

Mrs. Williams also informs us that she was able to get two ballets copyrighted while music and choreography were still being written. Her method for notating was to describe the action in words, arranging the paragraphs on the page to indicate where the main movements are centered and the duration of intervals.

The **Fokine School** moves to a new and larger studio in Carnegie Hall; **Ben Harkavy**, **Christine Fokine**, **Henry Danton**, and **Edward Dragon** on the faculty.

In Omaha, **Larry Camello's** weekly TV show, sponsored by the Lincoln-Nebraska ballroom operators, is stirring up a good deal of interest in ballroom dance.

Courses around the Country . . .

Toni Charmoli (choreographer of the TV Hit Parade) will teach a May course in "Contemporary Theatre and Television Dance" at the **Aubrey Hitchins** Studio.

Mary Skeaping, after her Swedish success (see pg. 27) will again be guest teacher at the School of Ballet Repertory's Summer Course — July 6-Aug. 14. Other members of the faculty include **Thalia Mara**, **Hilda Butsova** and **Arthur Mahoney**.

The **Halprin-Lathrop School** in San Francisco announces its 6th summer session, July 13-Aug. 23, with courses in technique, composition, Labanotation, costume and stage design, and a children's workshop available. The Halprin-Lathrop Dancers are being presented at Veterans Auditorium on Apr. 24 and May 1 . . . From Apr. 13-June 20, **Martha Nishitani** of Seattle, gives spring courses in modern and creative dance . . . The summer classes of **Belle Bender School** in Chicago will be held during the month of July . . . At the **San Francisco Ballet School**, one may either participate or observe summer classes in adagio, methods of teaching children, variations, and toe . . . The **Pantomime Art Theatre**, in N. Y., will have an intensive 8-weeks of pantomime technique. A musical production of "Don Juan" is scheduled for the fall . . . The **Lemonade Opera**, in its 4th summer season, June 30-Sept. 4, offers classes in acting and dancing for singers . . . The **School of Russian American Ballet** directed by Boris Novikoff, announces summer classes.

Small Ballet Companies . . .

Very enthusiastic reports have reached us about the April 7th premier of the **Birmingham Civic Ballet**, founded by dancer **Gage Bush** and headed by ballet mistress **Irene de Veil Whittington**. Included in the program were excerpts from "Coppelia" and "Aurora's Wedding" and two original ballets by leading dancer **Lola Mae Jones Coates** called "Ballet Pastelle" and "The Legend of the Valley", a study of the South with book and music by Birmingham's **Paul Newell** . . . In Rochester, N. Y., the **Mercury Ballet Company**, which has just come under the sponsorship of a committee of Rochester's civic leaders, plans a performance at the Auditorium theatre on April 25th before preparing for an expanded fall season. They also perform in Hornell, N. Y. on May 8th.

The Louisville Dance Council Board of Directors has elected the following officers for '53-'54: Pres.—**William Habich**, V. P.—**Dr. Sue Hall** and **Alan Neal Schneider**, Sec. — **Marjorie Smith**, Treas. — **Warren Seekamp**.

News from Chicago . . .

Jimmy Payne has produced a top flight Calypso show for the Blue Angel. Dancers **Velyn** and **LaVerne French** and **Grace Nichols** do terrific things to his inspiring drums. An enlarged Jimmy Payne Group slated for two performances in the 8th St. Theatre on April 12 . . . **Richard Ellis** and **Christine DuBoulay** to present a divertissement from the third act of "Coppelia" on April 13 with **Dido Sayers** and **Steve Primus** in the leading roles . . . The **Stone-Camryn** Ballet scheduled a showing of its recent tour repertoire for the 8th St. Theatre on April 19.

Mata and Hari and their company presented a number of new works here on March 22. Most notable was "The Squealer", a gangster melodrama in which an assortment of shady characters plotted against one another for possession of a yellow envelope. This symbol changed hands enough times to keep the audience in suspense and stitches the while it satirized some of the worst aspects of human nature.

The Ballet Theatre sold out (and turned away customers) on its return visit.

The outstanding ballet of this engagement was "Giselle" with **Alonso** and **Youskevitch** brilliant beyond words. It's hard to believe but they have both improved and show properly superhuman skill as well as unearthly emotion in the second act.

Chicago was bursting with pride because of all the home-towners making good in Ballet Theatre. Besides **John Kriza**, **Ruth Ann Koesun**, **Kelly Brown**, **Edward Caton** and a half dozen promising members in the corps we like to claim **Barbara Lloyd**, born if not trained here. Chicagoan **Marilyn Oden** who switched recently from the Slavenska-Franklin troupe is a happy addition to the company, but keep your eye on our **Barbara Atkins** who stepped right out of dancing school into the "Graduation Ball" pirouette competition and keeps adding roles faster than most dancers can learn them.

The **Lester Horton** Dancers came to town under the auspices of a University of Chicago student organization. The troupe made a good impression, especially in "Beloved" and "Prado de Pena". And now we have added a new term to our dance vocabulary. It is "Hollywood modern", not to be confused with "Graham modern", "commercial modern" etc. *Ann Barzel*

Direct from Paris . . .

Francoise Gillot (who is the wife of Picasso) makes her debut as ballet designer with sets and costumes for "Heracles", to be presented by the Janine Charrat company.

The **Roland Petit** opening at the Empire was disappointing because of its strong music hall flavor. It was a "white tie" affair with the President of the Republic, ambassadors, ministers and "tout Paris". A remarkable young dancer, **Violette Verdi** was the "find" of the evening, and this in spite of the presence of the dazzling and incomparable **Colette Marchand**.

Sidney Bechet has written a ballet called "The Night is a Sorceress" which had a successful musical premiere under the baton of young Maestro **Jacques Baxire** (he will soon wed Colette Marchand). The book of the ballet is by **Marina de Berg** and **Andre Cofran**. It is possible that Sugar Ray Robinson will star in the ballet later in the season.

"Phedre" the Lifar-Cocteau-Auric ballet has once again seen superb performances of the title role with **Tamara Toumanova** and **Nina Vyroubova** . . . Madame Simone Volterra, owner and manager of the Marigny Theater presented **Mariquita Flores** and **Antonio de Cordoba** in flamenco and classical Spanish dance to critical acclaim.

Pierre Lacotte of the Opera, without abandoning his chores there, has formed a ballet company at the Theatre de Paris with several members of the opera ballet and has presented seven new ballets.

Jean Guelis, choreographer and dancer who has for two years been working with the Casino de Paris, has formed his own company . . . Japanese dancers **Youkiko Tomoi** and **Koji Homura**, who recently made their debut at the Comedie des Champs Elysees will dance in a film titled "Japanese Prints". The shooting will take place in the Japanese gardens of the Bois de Boulogne . . . The first French ballet on ice opens in May under the dynamic management of M. Dory with **Jacqueline Vives** as choreographer for a company of forty.

Saul Colin

. . . Hollywood Commentary

by Ted Hook

The voluptuous star of Columbia's "Salome" somehow reminds one more of Rita Hayworth than of the biblical siren. Valerie Bettis did the choreography for the Roman bath scene and the Dance of the Seven Veils.

Motion Pictures in Production

Columbia

Studio has announced plans to begin filming "My Sister Eileen" as a big technicolor musical. No castings as yet.

Metro-Goldwyn-Mayer

Cyd Charisse gets the lead opposite **Gene Kelly** in "Brigadoon". At a sneak preview of "Bandwagon", her dancing in the "Mickey Spillane" number came off most excitingly . . . **George Murphy** will return to the screen for the same picture. **Joan Crawford** dons mesh hose and dancing slippers in a musical titled "Why Should I Cry" with **Charles Walters** directing and choreographing.

Paramount

Jack Baker is currently staging the dances for two film newcomers, **Teresa Brewer** and **Guy Mitchell**, in Pine-Thomas technicolor (Paravision 3-D) musical, "Those Sisters From Seattle".

R.K.O.

Judy Landon and **Marc Wilder** head a group of 20 dancers for Fiesta sequences in "Second Chance". **Willeta Smith** choreos.

Upon completion of Rodgers and Hammerstein's "Me and Juliet", **Robert Alton** returns to Hollywood to choreograph "There's No Business Like Show Business". Bennett Cerf has announced plans to publish two volumes by studio's young choreographer, **Steve Papich**: "Afro-Cuban Dancing Techniques" and "Voodoo, as practiced in Haiti".

Universal-International

This studio plans to test French Ballerina, **Ludmilla Tcherina** (Tales of Hoffman) for a long-term contract.

Warner Brothers

Come June, and **Judy Garland** returns to the screen in the technicolor musical version of "A Star Is Born". There is much interest involved in Judy's "behind-the-camera line-up" of "great people" for the picture: George Cukor, director; Moss Hart, screenplay; Harry Warren and Ira Gershwin, musical arrangements; Hugh Martin, lyrics and **Michael Kidd** as choreographer.

Independent

Jennifer Jones to star in the Italian-made "Isadora Duncan" . . . Messers Rodgers & Hammerstein have finally relinquished screen rights to their oldest property, "Oklahoma!", which they'll make in association with the Magna Theatre Corporation and the Todd-AO process. . . **Lester Horton** dancers make their film debut in Sol Lesser's "The 3-D Follies".

Television

Ray Bolger has signed with the American Broadcasting Company to do a weekly television musical. Eddie Cantor has chosen little **Sharon Baird** and **Lonny Dale** as a duo for his Colgate Comedy Show.

Dance Theatre: Concert & Musical Comedy

Joseph Rickard's Hollywood Classic Ballet Co. appeared in concert at the Mission Playhouse in San Gabriel Saturday, April 18th under the auspices of Doris Reed. Rickard recently completed three ballet films with Werner Jensen Symphony Orchestra. Irwin Parnes Sixth Annual International Folk Dance Festival was highlighted by **Vassos Kanellos'** Hellenic Folk Dancers in a group of spring dances which have evolved from the ancient Arcadian rites to the God Pan. The first California **Children's Ballet** will appear at the Wilshire Ebell theatre in the pas de deux from Tchaikowsky's "Swan Lake" and "The Nutcracker". **Eva Lorraine**, founder and choreographer of the group will dance her own "Makunda."

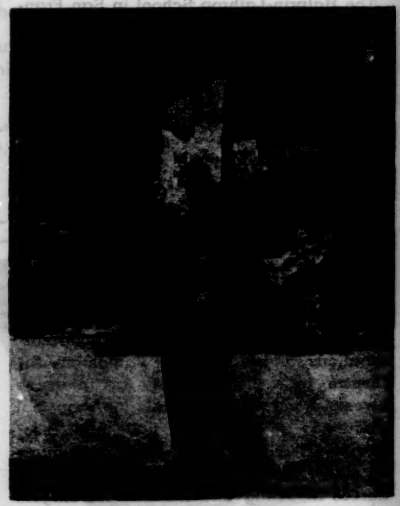
Edwin Lester, producer of the L. A. Civic Light Opera Assoc. has announced his final schedule of summer offerings. "Carousel" opens with **Agnes de Mille's** choreography re-staged by **Robert Pagent**; "The Great Waltz" with choreography by **Eugene Loring.** The third production is **"Carnival In Flanders"**, which appears in a rather unique set-up. It was not only cast and rehearsed in New York, but is also getting the customary out-of-town tryout in Philadelphia. It then comes to California and heads for New York via a cross-country tour. **Jack Cole** stages the dances for "Carnival" as well as for the fourth musical, "Kismet". Producers Russell Lewis and Howard Young have signed **Aaron Girard** to choreograph ten musicals in ten weeks for the annual Tent-Musicals in Sacramento . . . Lou Walters and George Brandt in association with the Shuberts plan to revive "Ziegfeld Follies" for Broadway, and are on the West Coast scouting talent.

Nite Club Circuit

Herman Hover, owner of Hollywood's Ciro's outbid all competitors when he brought **Katherine Dunham** and Co. to his nitery for a three week engagement. Miss Dunham and her 12 dancers set the town topsy-turvy with an exciting repertoire. This season her featured dancer is **Ural Wilson**, a protege of Doris Duke who set him up with a scholarship which has resulted in fine solo work. **John** and **Inga Zerby**, international dance team, open for a month's engagement at the Hotel Golden, Reno.

Tid Bits

Hollywood dance set hosted a round of parties for **Eugene Loring's** protege **Howard Jeffry**, just eighteen, and accepted into Ballet Theatre. **Valerie Bettis** and **Eddie Barclift** blueprinting a ballet titled "Tallulah"! From Paris comes the word that **Roland Petit's** new ballet "Werewolf" is a huge success with **Claire Sombert** in the feminine title role. **Donald Saddler** received the Antoinette Perry award for his choreography in "Wonderful Town". Cowboy star Gene Autry has gone "classical" in his current western with the signing of ballerina **Kathleen Case**, formally with the San Carlo Opera Co.



The acting and dancing of Jose Greco in the role of a bullfighter are the high spots of Warner Bros' "Sombrero".

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